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ISSUE 466
December 2013
Panini magazines

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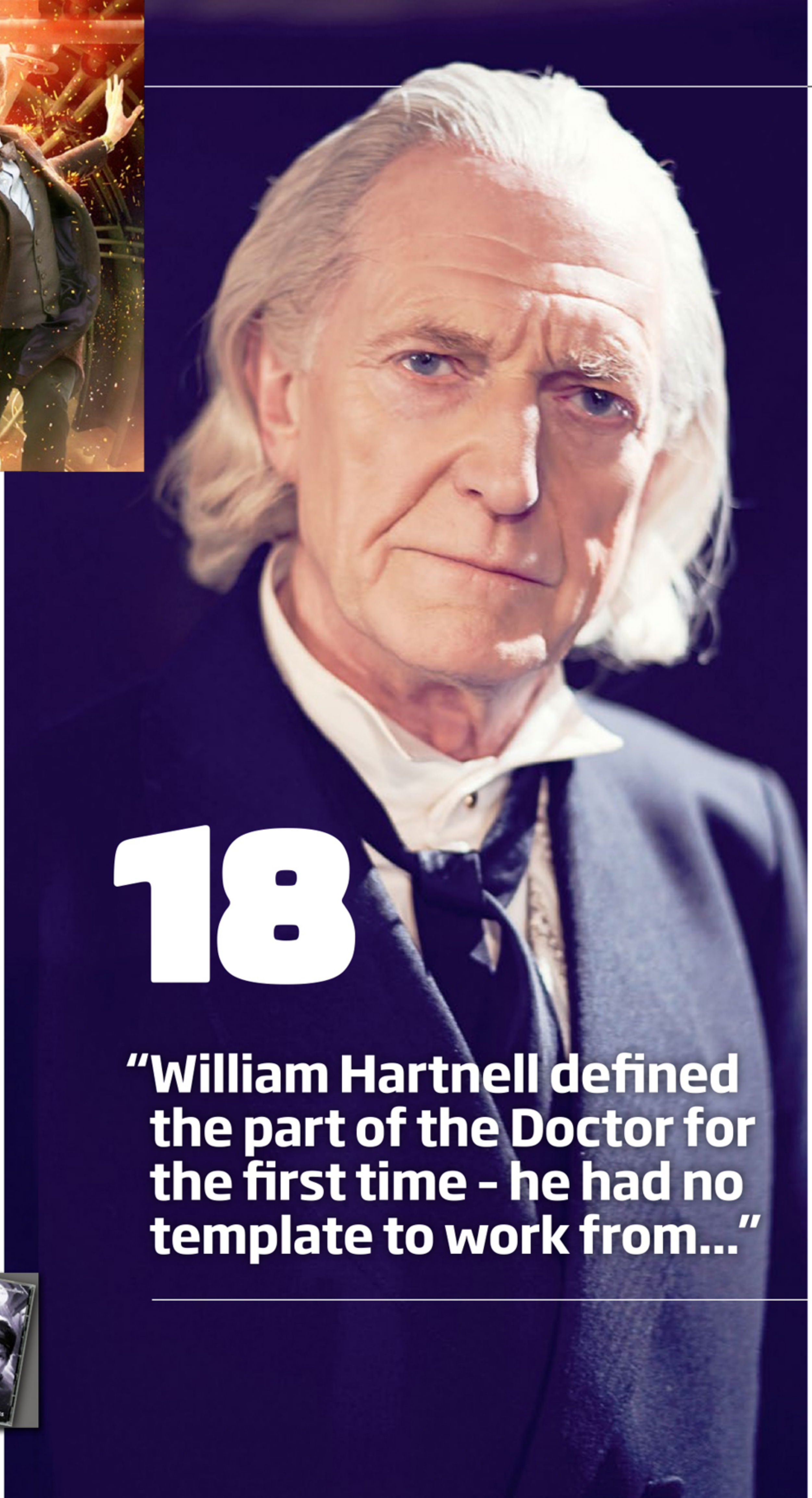

> "William Hartnell defined the part of the Doctor for the first time – he had no template to work from..."

LETTER FROM THE EDITOR

What an amazing early birthday present!

In case you've managed to flick to this page without somehow noticing what's on the cover: two long lost Second Doctor adventures – *The Enemy of the World* and *The Web of Fear* – have been found! (Well, apart from one solitary episode, but I don't think anything can spoil what is the biggest haul of *Doctor Who* missing episodes ever!)

By the time you actually read these words, you'll probably have watched both stories on iTunes already. Incredible! How quickly the modern world moves. And they're brilliant, aren't they? More Patrick Troughton! Fantastic!

But how on earth did this miracle happen? Well, the person who really needs to be thanked – and worshipped! – is Philip Morris. You might remember that Philip featured on the DVD commentary for *A Bargain of Necessity*, the fifth episode of *The Reign of Terror*. For those who don't know, Philip has spent years travelling all over the world, particularly Africa, on the trail of lost films. In the 1960s and 70s, many *Doctor Who* episodes were sold to countries such as Nigeria, Zambia, Sierra Leone, and many more. With huge gaps in the archives, there has always been hope that some of these lost *Doctor Who* classics might have somehow survived in a dusty corner of a foreign TV station.

Unfortunately, many of these potential hiding places for lost TV and film reels are in highly dangerous parts of the world. It's one miracle that any films have somehow managed to survive all this time, and it's another miracle that Philip has managed to track them down. This makes his success all the more remarkable. Quite simply, this shouldn't have been possible – but the fact that it *has* happened is down not only to good fortune, but also to Philip's bravery and dogged determination never to settle for the idea that these episodes are gone forever.

When I interviewed Philip recently (see page 14), I was struck by how modest he was, and how he downplayed his achievement as 'just doing a job.' That may be so, Philip, but it's one that is going to give a lot of fans a lot of pleasure.

But this news also gives us renewed hope. That awful number of 106 is now down to a slightly less awful 97. Will it drop still further? Who can say? But I do think that Philip Morris is our best hope to make it happen...

Tom

STEVEN MOFFAT

The man in charge of *Doctor Who* is waiting for history to end – and to begin all over again...

"Matt is saying goodbye to the role he loves; Peter is stepping into the TARDIS he's dreamed of all his life."

It's 6.45, on the train to Cardiff.

When last we met, I was on a train to Matt Smith's last readthrough, and I was hoping it wouldn't be too emotional. Giving nothing away, and betraying no confidences, can I just say, that I hoped in vain.

What is it about this show? I've never worked on anything where people get so passionate, so joyful, and on some particular days, so upset.

Today is a particular day. When I was a kid, I'd have given anything to witness everything that is about to happen in Cardiff. As a tired old man, I'm in a state of quiet dread. Today isn't the last day of the shoot – there are two more after this. No, today is the day that Matt Smith regenerates into Peter Capaldi.

Television history, I suppose. If that's not too portentous. Well, of course it's too portentous, but it's dark and early and I'm full of Scottish melancholy, so you'll just have to put up with that. The thing about history, television or otherwise, is that if you look close enough, it's just people. It's just a bunch of people, chattering away, and some of them are sad, and some of them are happy. And if the people happen to be friends of yours the sadness and the happiness is all you can see: Matt saying goodbye to the role and the show he loves so much; Peter stepping into the TARDIS he's dreamed of all his life.

When I was little, I used to read and re-read the last chapter of *Planet of the Spiders*, the Terrance Dicks novelisation of Jon Pertwee's last story. And no-one beats Terrance for simply put, diamond sharp writing – he nails everything, in the sparest, simplest words, and I wish I had half that gift. Now, don't peek, stay away from your bookshelves. If you had to write a chapter about a regeneration, what would you call it? You need to sum up the biggest emotions, and the enormous change to come, in four or five words of big bold type. Go on, give it a try, see if you can beat Uncle Terrance. Because I used to sit and stare at his choice of phrasing and feel that big fill-your-heart sadness that only happens between stories and children. Okay, you've had your chance, here comes Terrance to show you how it's done: 'An End And A Beginning.' Perfect, eh? Sometimes in writing – actually, always – the trick is just to *say* it. By the way, don't feel patronised – I'm not telling *you* that, I'm trying to tell *me*. Some day, I'll get it. If I keep trying, some day.

An End And A Beginning. Yep, that's it exactly.

I've been here before, as you know. A few years ago, Piers Wenger and I slipped into the canvas chairs freshly vacated by Russell T Davies and Julie Gardner, and Julie handed me her headphones. No-one was looking at us, of course. All eyes were on David Tennant, sombre on the TARDIS set. And David's eyes were on the studio door, because about to step through it was a young man dressed as him.

Matt admitted to me the other day just how terrified he was, waiting in his trailer. So envious of David, who was so beloved by the crew and the audience, and irreplaceably the Doctor to the millions who loved the show. It never occurred to him what it was like for David, standing in his TARDIS for the last time, about to give it all away...

Hello again! Just been doing my emails, and watching Swindon roll past the windows. I wonder what Swindon's like? I'm always passing through it, but I've never set foot there. For me it's just the signal that I'm half-way between London and Cardiff. Some day, for the hell of it – just because I can – I'm going to get off at Swindon and see what it's like. I'll probably get involved in some exciting adventure, with a glamourous spy, who'll give me a mysterious message, before collapsing in my arms with a knife in her back. And one day there'll be a movie about it. Called *Swindon!* With the poster strapline – *Just because he could!* Or maybe not actually. Maybe I'm just trying to distract myself. Swindon is behind me – one hour to Cardiff and emotional complexity. An end and a beginning.

Glancing at the time, I reckon Matt must be arriving at the studio about now. The handover day! His third last day as the last of the Time Lords. Wonder what he's thinking. Probably not about Swindon. He'd be great casting in the movie though. Just because we're such a good match. He's young, slim and handsome and I'm delusional.

... and there goes Bristol Parkway. There was a very, very beautiful woman on the platform, very glamourously dressed for so early in the morning. She was talking crossly on her mobile, and I think she was probably saying "Kill them! Kill them all!!" If I'd got off there, I expect I'd have been caught up in her evil schemes, and narrowly averted the end of Western civilisation. *Parkway* – the movie!! *Don't get off!!*

Glancing at the time again. Somewhere in a Cardiff hotel, I'll bet Peter Capaldi is up and awake. I bumped into him recently, at the last night of the Proms. His wife told me he'd been "counting the sleeps" to his first day as the Doctor. Seriously, what *is* it about this show? Peter Capaldi, already successful and brilliant and famous – and he's counting the sleeps to his next job??

Pretty soon his car will arrive and he'll be whisked off to begin the trip of a lifetime, probably wondering what it will be like, where it will take him, and how long it will last. And about then, Matt Smith will be standing in his TARDIS for the very last time, with his eyes on the studio door – because about to step through it is a Scottish actor, dressed as him.

An end and a beginning. Television history – of course it is: in time, it makes history of us all. **DWM**

If you have a question for Steven, email it to *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Last time round, with Matt and David in 2009. Well... here we go again!

The Yeti, roaming the Underground once more – in *The Web of Fear*.

Inset: Patrick Troughton as Salamander in *The Enemy of the World*.

The Enemy of the World & The Web of Fear... FOUND!!

In what has proven to be the single biggest discovery of missing *Doctor Who* episodes ever, nine lost instalments from the Patrick Troughton era have been found and returned to the BBC.

Episodes 1, 2, 4, 5 and 6 of 1967/68's *The Enemy of the World* join the already-held third episode of the story, meaning that the entire six-part adventure is once more complete in the BBC archives. But that's not all – Episodes 2, 4, 5 and 6 of the following adventure, *The Web of Fear*, have also been recovered. With Episode 1 of the story already existing in the archive, the story is now five-sixths complete, with only Episode 3 remaining lost.

Both stories are from *Doctor Who*'s fifth series, and star Patrick Troughton as the Second Doctor, Frazer Hines as Jamie McCrimmon, and Deborah Watling as Victoria Waterfield. *The Enemy of the World* famously sees Troughton also play the role of the villainous Salamander, while *The Web of Fear* features the introduction of a legendary *Doctor Who* character – Colonel (later Brigadier) Lethbridge-Stewart, played by Nicholas Courtney.

The film recordings were discovered by Philip Morris, director of Television International Enterprises Archives, who says, "The films had been left gathering dust in a store room at a television relay station in Nigeria. I remember wiping the dust off the masking tape on the canisters and my heart missed a beat as I saw the words 'Doctor Who'. When I read the story codes, I realised I'd found something pretty special."

Between 1963 and 1969, 253 episodes of *Doctor Who* were made and transmitted, starring William Hartnell and Patrick Troughton as the first two Doctors. Sadly, the original videotapes were wiped for all of these episodes, but prior to that, black-and-white film recordings were made for nearly all of them for overseas sales. However, many of the film recordings were destroyed when the episodes had reached the end of their sales potential. A decade later, at the start of the 1980s, only 118 of the 253 episodes were held by the BBC, with the other 135 seemingly lost forever.

Nevertheless, in the decades that have followed, there have been many notable returns, including entire serials such as 1965's *The Time Meddler*, 1966's *The War Machines* and 1967's *The Tomb of the Cybermen*. Other odd episodes have also turned up over the years – most recently in 2011, when the third episode of 1965's *Galaxy 4* and Episode 2 of 1967's *The Underwater Menace* were discovered in the possession of film collector Terry Burnett, bringing the total of missing episodes down to 106.

Now, the total of missing episodes has dropped still further – with 97 editions of the show still absent from the BBC's film archives (although the corporation holds soundtracks for all of these episodes, which have been commercially released by AudioGO).

The Second Doctor's era had been hit much harder than that of the First Doctor, so it's particularly exciting that nine Troughton episodes have been discovered in one go. Of the 119 Second Doctor episodes, 66 of them are now held by the BBC, tipping us over the half-way point at long last!

Having been digitally restored, *The Enemy of the World* and *The Web of Fear* are already available on iTunes, with a telesnap reconstruction of *Web* Episode 3. *Enemy* is due to be released on DVD in November, along with special features yet to be confirmed.

See page 14, where we speak to Philip Morris about this amazing news...

Missing Episodes

The third and final volume in *The Missing Episodes* series of **DWM** Specials, *The Second Doctor – Volume Two*, will be published later this year. The magazine will present telesnaps (off-screen images) from the missing Troughton episodes for which telesnaps exist: *The Evil of the Daleks* (1, 3-7), *The Abominable Snowmen* (1, 3-6), *The Ice Warriors* (2-3), *The Web of Fear* (3), *Fury from the Deep* (1-6), and *The Wheel in Space* (1-2, 4-5) – as well as new features on the stories missing from the archives.

BBC
DOCTOR WHO
THE SNOWMEN

Xmas Soundtracks

Silva Screen Records has released an album featuring Murray Gold's music from the last two *Doctor Who* Christmas Specials – 2011's *The Doctor, the Widow and the Wardrobe*, and 2012's *The Snowmen*. The album is comprised of 32 tracks of music composed by Gold and conducted by Ben Foster featuring the Crouch End Festival Chorus. The album is available to buy on CD or download from *www.silvascreenmusic.com* on 21 October and costs £9.99.

Digital Tom

Tom Baker's autobiography, *Who on Earth is Tom Baker?*, has been released as a Kindle edition. It's available from *amazon.co.uk* and other online retailers for £4.94.

Who Girls Calendar

Fantom has released a new calendar for 2014 featuring 12 of the actresses to play the Doctor's companions. The featured ladies are: Anneke Wills, Sophie Aldred, Deborah Watling, Katy Manning, Jean Marsh, Daphne Ashbrook, Maureen O'Brien, Mary Tamm, Sarah Sutton, Janet Fielding, Nicola Bryant and Louise Jameson. The calendar can be ordered from Fantom's website at *www.fantomfilms.co.uk* and costs £12.99.

WHO GIRLS
Calendar 2014

Who around the world!

The 50th Anniversary Special, *The Day of the Doctor*, is to be broadcast simultaneously around the world to millions of viewers in at least 75 countries on Saturday 23 November.

The 75-minute episode will be shown in both 2D and, where available, 3D. In addition to the TV broadcast, hundreds of cinemas in the UK and across the world will simultaneously screen the episode in full 3D. Details of the screenings and how to obtain tickets will be announced shortly.

Steven Moffat, the current *Doctor Who* showrunner and writer of the 50th anniversary episode says, "The Doctor has always been a time-traveller – now he's travelling time zones. On the 23rd of November, it won't be the bad guys conquering the Earth – everywhere it will be The Day of the Doctor!"

Tim Davie, CEO of BBC Worldwide adds, "Few TV shows can still lay claim to being appointment viewing but *Doctor Who* takes this to another level. In its 50th anniversary year we wanted to create a truly international event for *Doctor Who* fans in as many countries as possible and the simultaneous broadcast and cinema screening of the special across so many countries will make for a fitting birthday tribute to our Time Lord."

The Daleks will invade 75 countries simultaneously on 23 November!

The countries that will be taking part in the simultaneous TV broadcast on 23 November are:

- **Europe**: Germany (Fox), Finland (YLE), Poland (BBC Entertainment), Russia (Karousel and NKS)
- **North America**: USA (BBC America), Canada (Space)
- **Latin America**: Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Dominican Republic, El Salvador, Ecuador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Uruguay, Venezuela (on BBC Entertainment and BBC HD)
- **Africa**: Angola, Benin, Botswana, Burkina Faso, Burundi, Cameroon, Cape Verde Islands, Central African Republic, Chad, Congo, Cote d'Ivoire, Democratic Republic of the Congo, Djibouti, Equatorial Guinea, Eritrea, Ethiopia, Gabon, Gambia, Ghana, Guinea, Guinea Bissau, Kenya, Liberia, Madagascar, Malawi, Mali, Mauritania, Mauritius, Mozambique, Namibia, Niger, Nigeria, Rwanda, Sao Tome & Principe, Senegal, Seychelles, Sierra Leone, Somalia, South Africa, Sudan, South Sudan, Swaziland, Tanzania & Zanzibar, Togo, Uganda, Zambia, Zimbabwe. (on BBC Entertainment)
- **Australia** (ABC)
- **Asia** Hong Kong, Indonesia, Malaysia, Myanmar, Singapore, South Korea, Taiwan, Thailand (on BBC Entertainment)

The Eighth Doctor and Molly return in Dark Eyes sequel!

The studio sessions for *Dark Eyes 2*, the follow-up to the blockbuster Eighth Doctor audio *Dark Eyes*, are now complete. Paul McGann stars in this production from Big Finish and is joined again by Ruth Bradley (*Primeval*, *Stardust*, *Grabbers*) as Molly O'Sullivan.

"We left Molly wandering off back to her life of blood, sweat and tears as a nursing assistant during World War One," explains writer, director and executive producer Nick Briggs. "This time, things have moved on for her and she doesn't return to the Doctor's side in quite the way that many might expect."

Also encountering the Doctor again is Liv Chenka, played by Nicola Walker (*Spooks*, *Prisoner's Wives*). Liv first appeared alongside the Seventh Doctor in the acclaimed audio *Robophobia* (a sequel to 1977's *The Robots of Death*).

"We thought it would be fun for Liv to bump into the Doctor again," explains line producer David Richardson, "and Nicola is such a brilliant actress who was great fun to work with." This time round, she encounters the Doctor during a Dalek occupation of the planet Nixyce VII. But it's not just the Daleks the Doctor will be battling in *Dark Eyes 2*.

"Ardent Big Finish fans may have detected the rumbling of something called 'the Eminence' in our stories," teases Briggs. "It's something that's going to affect more than one of the Doctors and it starts to make its presence felt in this story." Also making his presence felt will be Alex Macqueen (*The Thick of It*, *The Inbetweeners*) returning as the Master, following his highly popular début in last year's Seventh Doctor box set *UNIT: Dominion*. "Frankly, Alex has been hassling us to bring him back for some time," laughs Nick, "But he needn't have. He's brilliant and his character has developed a particularly disturbing scheme this time."

Dark Eyes 2 will be released in March 2014. It can be pre-ordered, along with its follow-ups, *Dark Eyes 3* and *4* (which will follow in late 2014 and early 2015) for a special low price at *bigfinish.com*.

The cast of *Dark Eyes 2* – Alex Macqueen, Nicola Walker, Ruth Bradley and Nick Briggs.

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PHOTO: TV CHOICE/NICKY JOHNSTON

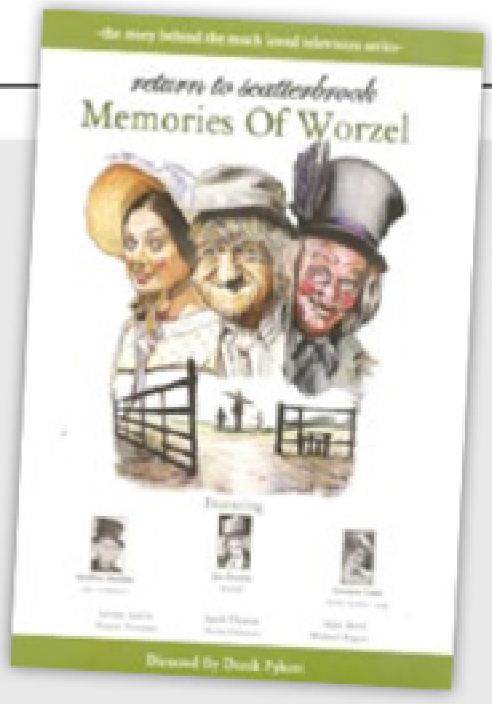
Peter Davison, Steven Moffat and David Tennant celebrate *Doctor Who*'s victories!

Doctor Who wins Best Drama & Outstanding Achievement

For the fourth consecutive year, *Doctor Who* claimed the Best Drama Series award at the *TV Choice* Awards, winning out over stiff competition from *Call the Midwife*, *Downton Abbey* and *Waterloo Road*.

Matt Smith pre-recorded an acceptance speech on the TARDIS set. *Doctor Who* also received an Outstanding Achievement Award in recognition of the series reaching its milestone 50th anniversary year. At the ceremony at London's Dorchester hotel on 9 September, Fifth Doctor Peter Davison was on hand to present showrunner Steven Moffat with the award. "I'm receiving an award about *Doctor Who* from Doctor Who while *Doctor Who* is busy filming in Cardiff!". Davison and Moffat were then joined on stage by Tenth Doctor David Tennant, who won the Best Actor Award that evening for his performance in Chris Chibnall's *Broadchurch*.

Matt says "thanks!"


return to scatterbrook
Memories Of Worzel

Worzel Doco

A new DVD documentary, *Return to Scatterbrook – Memories of Worzel* is now available from selected retailers including *amazon.co.uk* and *galaxy4.co.uk*, price £8. The documentary looks at the series *Worzel Gummidge*, which starred Third Doctor actor Jon Pertwee. All proceeds from the DVD will go to the charities Alzheimer's Society and All Dogs Matter.

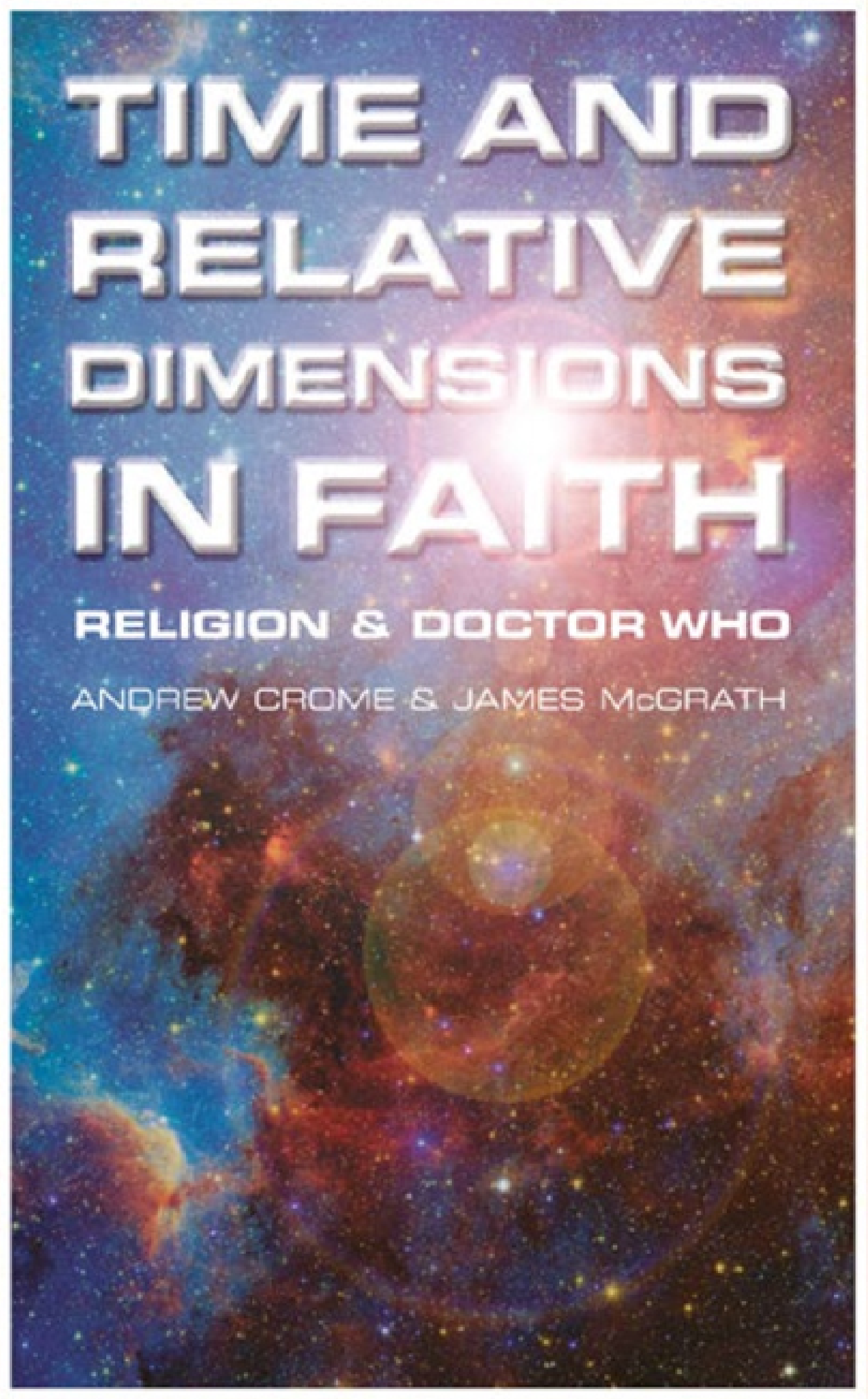
Storyteller

Obverse Books has published an ebook of short stories in memory of *Doctor Who* short story writer Matt Kimpton, who died of cystic fibrosis last year. Entitled *Storyteller – a Found Book*, contributors include Jac Rayner, Cavan Scott and George Mann. The ebook costs £1.99 with proceeds going to cystic fibrosis charities. Visit *tinyurl.com/ng4pwyj* for more details.

'GO FORWARD IN ALL YOUR BELIEFS ...'

An in-depth study of themes of religion in and around the many worlds and dimensions of Doctor Who, by scholars from the UK, USA and Australia. Fascinating and original perspectives for fans and academics alike.

Celebrate the book's launch at Religion and Doctor Who Day, an event at the University of Manchester on 2 November 2013. Keynote speech by Caroline Symcox. Free entry, but places limited. Email drwhorelgion@gmail.com for more details.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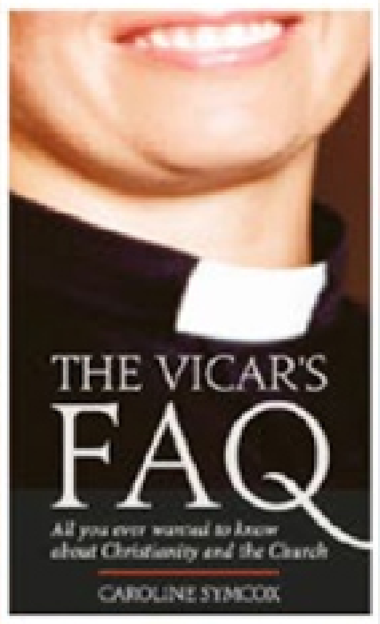
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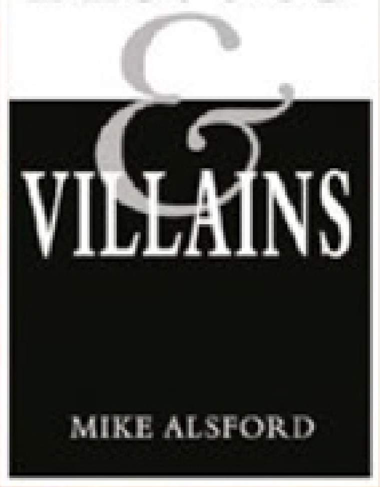
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BEYOND THE TARDIS

In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

Karen Gillan tells of 'the one that got away' on ITV's *Daybreak*.

© REX

Awards

■ The 9 September *TV Choice Awards* included **Chris Chibnall**'s *Broadchurch* collecting Best New Drama and Best Actor (**David Tennant**) with *I'm a Celebrity... Get Me Out of Here!* (featuring **Colin Baker**) Best Reality Show. **Matt Smith** attended the *GQ Men of the Year Awards* on 3 September, where *The Long Game*'s **Simon Pegg** with Nick Frost were Comedians of the Year. **Paul Cornell** was Toastmaster at the 2013 *Hugo Awards* on 1 September and was co-recipient of Best Fancast for *SF Squeecast*. On 13 September *The Unicorn and the Wasp*'s **Fenella Woolgar** and Big Finish's **Paul Chahidi** received Clarence Derwent performance awards.

Hurt is GREAT

■ **John Hurt**, **Noel Clarke** and **Olivia Colman** are among 15 luminaries in poster advertisements celebrating the UK film industry for the *GREAT* campaign. Hurt is narrator of *The Necessary Death of Charlie Countryman* released on 8 November and he recently completed Gilliam in *Snowpiercer* and Marlowe in *Only Lovers Left Alive*. He plays the King of Thrace in *Hercules: The Thracian Wars* due on 25 July 2014 and Professor Abraham Setrakian in TV pilot *The Strain*.

Billie on the Rob

■ **Billie Piper** plays a bank robber called Badger opposite *The Waters of Mars*' **Lindsay Duncan** in Sky Arts *Playhouse Presents… Foxtrot* about a bank heist gone wrong. Further to last issue, Billie's *Penny Dreadful* role is Irish immigrant Brona Croft, seeking to escape her past in Victorian London (*The Vampires of Venice*'s **Helen McCrory** plays spiritualist Madame Kali and **Timothy Dalton** is explorer Sir Malcolm).

Karen Clothed

■ **Karen Gillan**, who appeared on ITV's *Daybreak* on 1 October, appears as Kerry Newbold in third and final instalment of Sky1's *A Touch of Cloth 2*, due in 2014. **Arthur Darvill**'s Euripides inspired musical *The Lightning Child* completed its run at Shakespeare's Globe Theatre on 12 October.

Tennant Sells Out

■ *Richard II* starring **David Tennant**, who was on Radio 4's *Front Row* on 1 October, commenced in Stratford-upon Avon on 10 October continuing to 16 November, while its London Barbican run from 9 December to 25 January has now also sold out. David attended a gala screening of **Stephen Greenhorn**'s Proclaimers musical movie *Sunshine on Leith* on 23 September and reprised the voice of Oscar's Brain for Disney's *Fish Hooks* episode *Assignment: Babies* on 27 September. *The Escape Artist* DVD arrives on 28 October.

Tennant stars as Richard II.

Tractators

■ **Mark Gatiss** has been directing his half-hour adaptation of MR James' short story *The Tractate Middoth* with a cast including **Louise Jameson**, *An Adventure in Space and Time*'s **Sacha Dhawan**, **Una Stubbs**, **Eleanor Bron** and **David Ryall**. Mark's role in *Game of Thrones* Season Four has been revealed as banker Tycho Nestoris.

Broader Church

■ **Chris Chibnall**, who will executive produce and write Episode 1 of Fox TV's version of *Broadchurch* (starring **David Tennant**) commencing production in January, will speak at the Screenwriters Festival at the London School of Film, Media & Performance (25 to 27 October) with **Richard Stokes**. Other speakers will include **Phil Ford** and **James Moran**. *Broadchurch*'s 4 November Blu-ray release includes commentaries from Chibnall, Tennant, **Olivia Colman**, **James Strong** and Stokes.

Colin and Simon team up on *Pointless Celebrities*.

COLIN
SIMON
POINTLESS

Wizard Brew

■ *Wizards Vs Aliens*, created and written by **Russell T Davies** and **Phil Ford**, executive-produced by **Brian Minchin** and produced by **Peter Bennett**, returns for a 14-part second series in late October on CBBC featuring seven stories including scripts by **Gareth Roberts**, **Clayton Hickman** and **Joseph Lidster** with **Joss Agnew** and **Mark Everest** directing. The cast includes **Annette Badland**, **Nina Sosanya**, **Don Gilet** and **Zienia Merton**.

Team Torchwood

■ **John Barrowman**, whose *Bizarre ER* Series Five is on TLC (UK), made a short film about the New Forest Nightstop project for *The National Lottery Show* on 7 September before presenting *The National Lottery Stars 2013* on 11 September. **Eve Myles** is expecting her second child. **Naoko Mori** completed a run as Christmas Eve in *Avenue Q* in Seoul, South Korea, on 5 October.

Colin Goes Bust

■ **Colin Baker**, who with **Simon Williams**, **Martin Jarvis** and **Nerys Hughes** featured on a period drama-themed edition of *Pointless Celebrities* on 28 September, attended the unveiling of a bronze resin bust of himself incorporating the TARDIS and a Cyberman at an MS fundraiser on 10 September. Sculptor Andrew Sinclair's original will reside at Colin's Buckinghamshire home, with a replica for display at exhibitions.

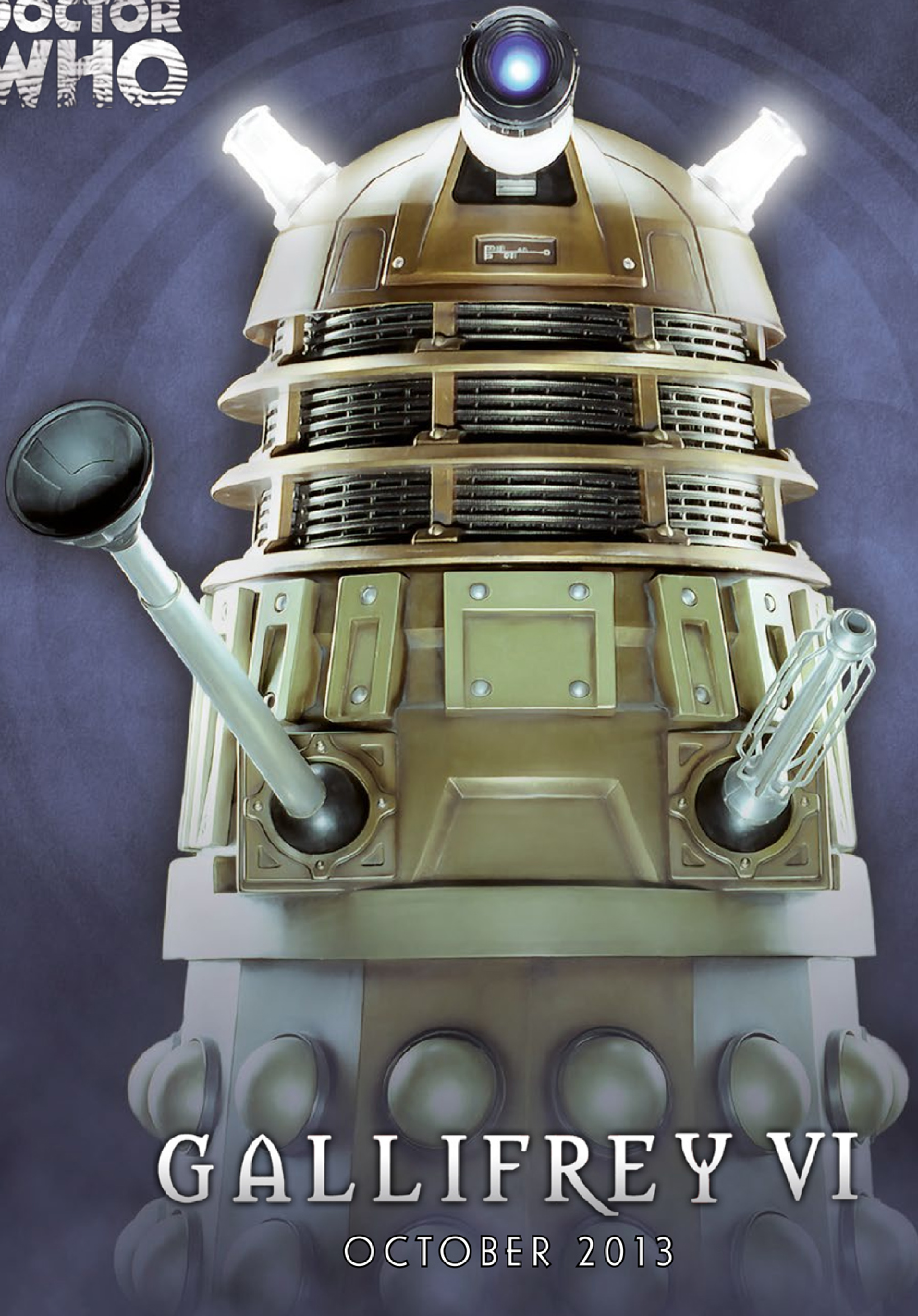
Quickies

■ **Peter Capaldi**, **David Tennant** and **Billie Piper** head an army of *Doctor Who* talent within London's most influential people as compiled in the *Evening Standard*'s 'Power 1000' 2013. *The One Show* on 26 September celebrated *Radio Times*' 90th anniversary with a segment including **Deborah Watling** discussing her 1965 *Radio Times* cover for Dennis Potter's *Alice*, which she claims led to her casting as Victoria Waterfield in *Doctor Who*. HBO has commissioned a full 10-part series of *The Leftovers* featuring **Christopher Eccleston** as Matt Jamison. Back on 4extra after four years, Series Four of **Rob Shearman**'s *The Chain Gang* runs to 7 December. **Charles Palmer** is lead director on *By Any Means* to 27 October. Audio writer **Jason Arnopp** has released a new short horror story, *A Letter From Your Twin*, available free at *ScaryLetter.com*.

Debbie on *The One Show*.

Obituary

■ **David Jacobs**, whose affectionate contribution was a highlight of the *A Dandy and a Clown* **Jon Pertwee** commemoration on the recent *Spearhead from Space* Blu-ray, died on 2 September aged 87. **DWM**



BBC DOCTOR WHO

GALLIFREY VI

OCTOBER 2013

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BBC

GALAXY FORUM

Trouble in Tickle Town, championing the Shalka, love for *The Ice Warriors* and looking forward to *Light*... it's your letters!

With the 50th Anniversary Special just a few weeks away, the **DWM** comic strip continues to sate the appetite of those hungry for new adventures with the Doctor and Clara...

TICKLE TICKLE

DWM 465's comic strip, *Welcome to Tickle Town* Part One, was a spectacular read. The ending in particular was reminiscent of a traditional horror episode of *Doctor Who*, offering a truly nightmarish glimpse at what the future could very well become. You really did feel the tension as Clara tried to brave the ride's journey through 'The World Outside'.

SEAN BASSETT NEWBY

Wow! I loved *Welcome to Tickle Town*! One thing I realised was that it wasn't too dissimilar to 1987's *Paradise Towers*: the feeling that the population are completely cut off from the rest of the world and you have those people that haven't given up (Meera and Rupinda in this, Bin Liner and Fire Escape in *Paradise Towers*!) Well done guys! Another great hit!

ISAAC REYNOLDS EMAIL

TEXT IN!

Message us from your mobile!

- **FINLAY WORRALLO** Please could the writer of the next Cybermen episode find a reason for the handles on their heads? It needs explaining.
- **BOB WARD** So, now we know who the Doctor saw in Room 11 in *The God Complex* – it was John Hurt!
- **ANON** Now why do I get a sneaking suspicion Beep the Meep's the evil genius behind Tickle Town?
- **MIKE SAVAGE** Delighted that *The Day of the Doctor* will be broadcast worldwide at the same time. It shows great confidence in the series and how important it is to the BBC.

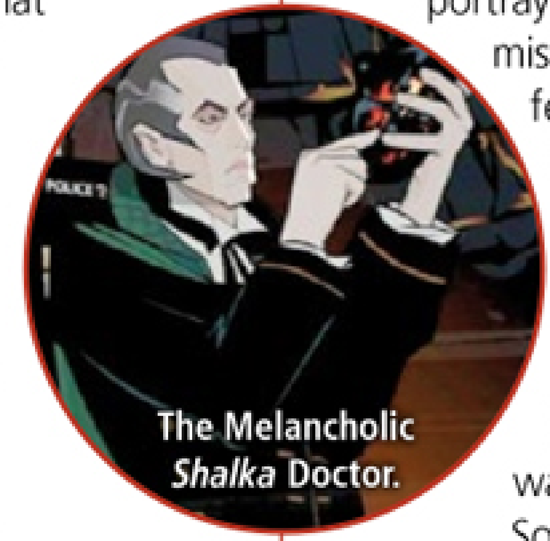
Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0870 8804869.

WHAT A SCREAM!

I enjoyed the second part of the article about Russell T Davies' rebirth of *Doctor Who* (**DWM** 464) – in particular, reading about the alternative Ninth Doctor of 2003's online adventure, *Scream of the Shalka*. I remember at the time avidly watching it, hungry for new *Who*! But was this story closer to the modern show or the original run?

Shalka shows a lone Doctor, scarred by the past. Richard E Grant's portrayal of a melancholic, misanthropic dark Doctor feels like a misstep to bring back the series. The idea of the Doctor mellowing over time didn't work for the Sixth Doctor, so why would it 14 years after the series was last on air?



The Melancholic *Shalka* Doctor.

So what *is Scream of the Shalka*'s legacy? Cosgrove Hall's amazing animation, Derek Jacobi as the Master, Alison as the first black companion four years before Mickey Smith, a steampunk TARDIS with its gantries, gauges and gramophone…

Richard E Grant could have been a great live-action Doctor given the chance – we can see a glimpse of this from his fun, energetic cameo in *The Curse of Fatal Death*.

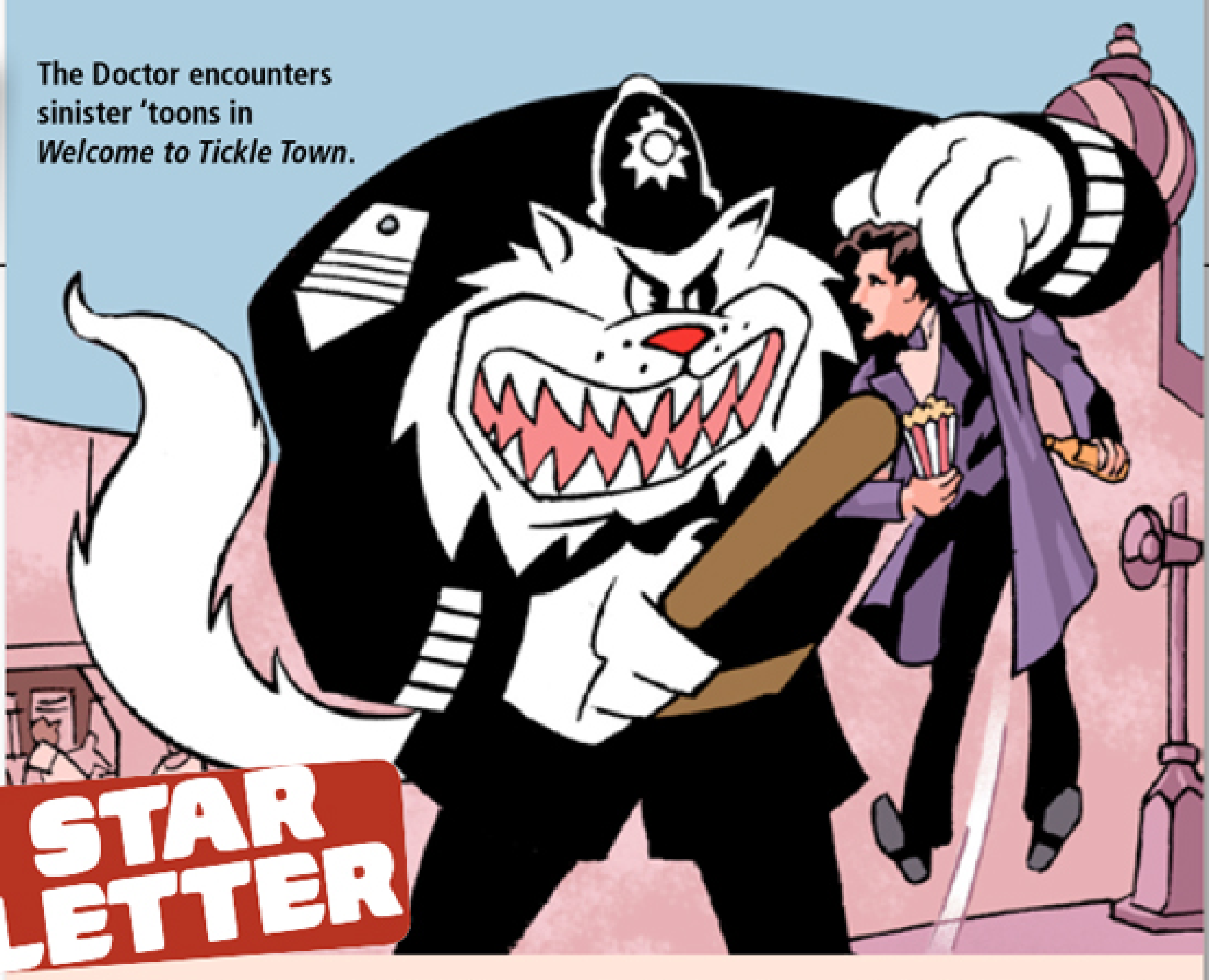
CHRIS MOORE BRIGHTON

I found your review of *Scream of the Shalka* (**DWM** 465) disappointing. I have to say I don't think Richard Atkinson got the point, spending his time looking at the animation, the background, Grant's inexperience in the role and other reasons why it didn't work. The fact he almost completely missed is that it *did* work. Mostly.

We have mystery, suspense, danger and a solid threat. The aliens were unique, threatening and, in the best traditions, also had real world impact. That's combined with the introduction of a new Doctor, a new companion and nods to the TV show. Not bad for just over an hour and 15 minutes. The Doctor's characterisation as a much more reluctant hero and his self-enforced distance is an interesting take on the role.

Sure, it's silly in parts and can be let down by the stilted animation, but get some perspective. You can overlook those weaknesses, as you can overlook other flaws and silly aspects in *Doctor Who*'s long history. In the now 50 years of *Doctor Who*, it has always been cursed by the fact its scope exceeds both budget and resources. It's what makes it the charming, loved show we have today.

THOMAS FISHWICK EMAIL



The Doctor encounters sinister 'toons in *Welcome to Tickle Town*.

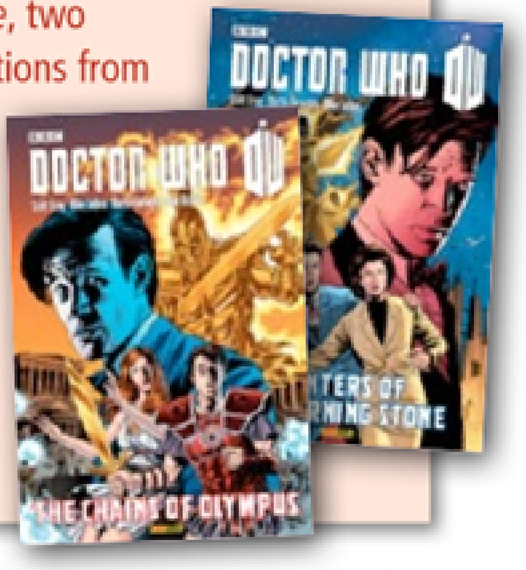
STAR LETTER

I must write to you, **DWM**, in praise of *Welcome to Tickle Town*, a comic strip done so wonderfully well I cannot find a single fault. First of all, I must compliment the writer, Scott Gray. His characterisation is spot-on, his dialogue witty, and his plot sparkled with innovation and inventiveness.

Secondly, and most of all, I must praise Adrian Salmon, whose art really made the whole thing come alive. It was gorgeous to look at, from the dark-gloomy pre-titles sequence to the bright, colourful fairground itself, all the way to the terrifying end. All in all, a most wonderful trip to an alien planet. Keep up the good work!

TOM FISHER EMAIL

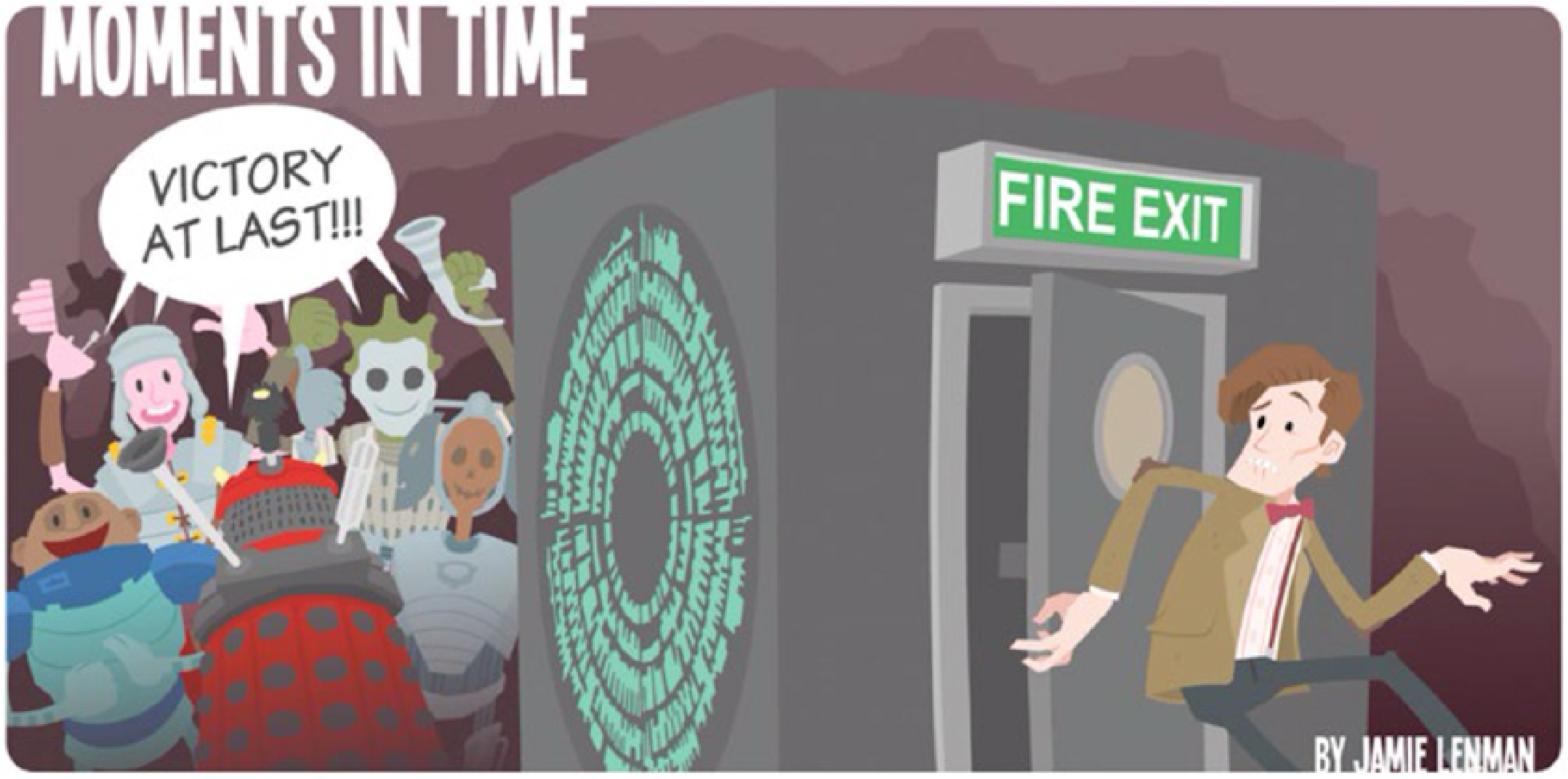
Welcome to Tickle Town continues on page 31. Tom's letter wins him copies of *The Chains of Olympus* and *Hunters of the Burning Stone*, two new comic collections from Panini featuring the Eleventh Doctor, which are out now priced £12.99 and £13.99 respectively.



As well as *Scream of the Shalka*, the DVD release of 1967's *The Ice Warriors* was also under the spotlight in **DWM** 465...

DVD ON ICE

I disagree with **DWM**'s review of *The Ice Warriors*. Yes, the story is two episodes too long; however the guest actors Barkworth, Sallis, Lennie and



SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

Bresslaw are brilliant and you don't even mention Frazer Hines who is in turn cheeky, brave, and scared. The story itself is a nice twist on the Green message and, as always, Patrick Troughton is amazing.

DANIEL LEICESTER

The review of *The Ice Warriors* DVD was another superlative piece of work from the talented Gary Gillatt. Personally, I love the story with its stunning monsters and brilliant performances, especially from the gorgeous Wendy Gifford as Miss Garrett. The animation replacing episodes Two and Three was extremely well realised, too. However, I agree entirely with Gary that the story is achingly, bum-numbingly *slow*. I can't imagine what it must have been like for viewers in 1967, every week willing someone to turn on the Ioniser and progress the story a little further!

IAN TODD EMAIL

Considering most of his episodes only remain in audio form, there's always something a little extra special when a Second Doctor story is released – and oh my word, *The Ice Warriors* DVD didn't disappoint! I was gripped from start to finish, and the animated episodes bridged the gap perfectly. Give us more Troughton please!

JOHN GUPPY BERKSHIRE

More Troughton on DVD is most certainly on the way, John! Less certain is whether the 2013 Prom will see a release in some form...

RELEASE THE PROMS!

Your review of the *Doctor Who* Prom in **DWM** 465 leads me to ask why this music has not been issued in CD form, for people like myself who live abroad and may not have access to satellite TV. True, there are soundtrack CDs, but the Proms versions are often arranged differently. Also, why was there no CD of the music from the *Monsters are Coming!* tour? That smaller ensemble – which I was fortunate to hear, being in England at that time – was excellent and gave the music a definite edge compared with the full orchestral versions. It's such a pity it seems to have disappeared into a time warp. If you have any influence with the BBC and Silva Screen, could you prevail upon them to rectify this situation if possible, please?

DAVID TWIGG-FLESNER GERMANY

How about it, Silva Screen? Meanwhile, here's something you *can* listen to...

"LIGHT!"

I really can't wait for the new audio drama from Big Finish, *The Light at the End*, after reading the article in **DWM** 465. I already know it will be an amazing adventure which will fittingly celebrate the programme's mighty 50th. I am even more excited about it than *The Day of the Doctor* as it pays tribute to the show's past with all the old surviving Doctors from the original run involved which I feel is the only way to properly celebrate this landmark. I'm convinced that Tom, Peter, Colin, Sylvester and Paul will bring us an unforgettable story which will be everything I hoped for as the 50th Anniversary Special.

CEM ARPA (15) LONDON

The gorgeous Wendy Gifford in *The Ice Warriors*.

Elsewhere in **DWM** 465, *The Fact of Fiction* looked at the 1972 Third Doctor adventure *The Sea Devils*...

IN THE NAVY!

Reading *The Fact of Fiction* on *The Sea Devils* reminded me of a thing I'd noticed previously. The Master is happily walking about a naval base, dressed as a commander, but wearing a goatee. It's a 'full set' or nothing in the Navy. Presumably he had the choice of shaving off or growing out his facial hair in preparation while in prison, but instead went with projecting a subtle hypnotic signal. "I am The Master, and I also have sideburns."

NEIL STEWART NICHOLS GLASGOW

I thought you might be interested in a small piece of trivia regarding the recent *Fact of Fiction* article on *The Sea Devils* (**DWM** 465).

Although *HMS Reclaim*, the salvage vessel featured in the episode was, as Alan Barnes states, scrapped in 1982, the diving bell itself still survives and is currently on display at the Diving Museum at Gosport. The location of the museum incidentally gives a perfect viewpoint of 'No Man's Land Fort'.

KEVAN LOOSELEY

Out of space (and time!) already – join us next time for the 50th anniversary! **DWM**

ON THIS MONTH...
15 YEARS AGO

It's 1998, and fans look forward to a special VHS for the 35th anniversary...

DOCTOR WHO MAGAZINE
TREASURE HUNT!

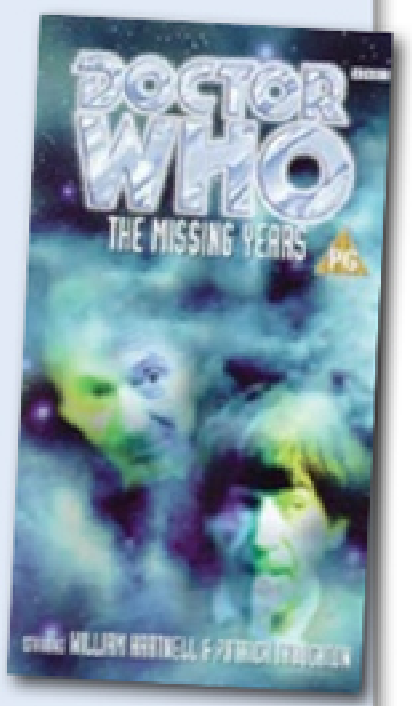
coming in from the cold

LOST TREASURES!

'Treasure Hunt! The raiders of the lost archives on their crusade to restore the Doctor's missing masterpieces,' declared the cover of **DWM** 271. Within was a preview of *The Ice Warriors Collection*, a VHS box set which included the four surviving episodes of the story and abridged reconstructions of the lost parts. Also in the set was *The Missing Years*, a new documentary looking at the lost episodes and featuring a wealth of clips and the complete *The Underwater Menace* Episode 3. Steve Roberts of the Restoration Team, a group dedicated to sprucing up old *Doctor Who*, revealed why that episode was chosen: Steve Cole [in charge of *Doctor Who* video, book and audio releases] wants to use the sole surviving instalment of *The Underwater Menace* on the grounds that it is the earliest Patrick Troughton episode in existence, and the one the BBC never junked. I try very hard to convince him that the surviving episode of *The Web of Fear* would be a much better choice, but he stands firm – and he's the boss, after all!' 15 years on, Episode 2 of *The Underwater Menace* (found in 2011) is now the earliest Troughton episode known to exist...

DAVE'S DESIRE

Reviewing *The Missing Years*, **DWM**'s Dave Owen was delighted at the way the clips of lost episodes were presented. '*The Missing Years*... has awakened a dormant desire in me. If I ever get the time, I will leave no stone unturned in my quest, because now I know exactly how much I want to see *The Power of the Daleks* and *Fury from the Deep.*' Come on Dave, you've had 15 years, *get going!*



WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace) and writer Ben Aaronovitch are interviewed about the Seventh Doctor's era at the BFI. Search YouTube for: **BFI Events Remembrance**

The Ninth Doctor's era is celebrated at the BFI with a chat with director Joe Ahearne, producer Phil Collinson and actor Bruno Langley (Adam). Search YouTube for: **BFIevents Bad Wolf**

Can't wait to see what Peter Capaldi's title sequence will look like? Neither can the talented person who created this impressive amateur version! Search YouTube for: **Capaldi Intro Billydakiduk**

Meet Doctor Puppet – a jaw-droppingly good fan-made animation telling a remarkable story with familiar faces over several episodes. Search YouTube for: **Doctor Puppet Episode 1**

The man responsible for *Doctor Who*, Sydney Newman, is interviewed at length in his office in BBC TV Centre in 1966. Watch out for the Dalek on his desk! Go to: **http://tinyurl.com/p47cq59**

SPECIAL REPORT!
AMAZING MISSING EPISODES DISCOVERY!

THE HERO OF THE WORLD!

Meet Philip Morris, the man who has travelled the globe on the trail of missing episodes of *Doctor Who* and other lost TV...

FEATURE BY **TOM SPILSBURY**

Television
International
Enterprises
Archives
T·I·E·A
"The worlds foremost Archive Recovery Company"

TIEA's Philip Morris – the man we all have to thank!

It's amazing news! But how did it happen? We wanted to meet the man responsible for dedicating so much of his life over the last few years looking for lost television – *Doctor Who* in particular – and find out what motivated him to undertake such a search. It's the start of October when **DWM** speaks to Philip Morris, with the official news about the recovery of *The Enemy of the World* and *The Web of Fear* still over a week away...

"*Doctor Who* came into my life in about 1970-71," explains Philip. "We got our first colour television. The first programme I ever remember watching on that television was a children's programme called *Mary, Mungo and Midge*. The second colour programme I ever saw was *Doctor Who*. I remember watching the Jon Pertwee title sequence. I was watching it go from orange to green, and I thought it was unbelievable. It was *The Mind of Evil*. Roger Delgado gave me nightmares as a child! I grew up watching Jon Pertwee, who I thought was fantastic. Then Tom Baker took over and at first I thought, 'Oh no, what have they done? Terrible!' But after about 10 episodes, I bought Tom Baker hook, line and sinker. He really won me over."

Did you ever buy **DWM**?

"I did, I did!" says Phil, enthusiastically. "I got the very first edition of *Doctor Who Weekly*, with Tom Baker and a Dalek on the cover. I used to buy it on my way home from school."

DWM was responsible for first publishing an article which revealed the sorry state of early *Doctor Who* in the BBC's archives...

"The 1981 Winter Special? That's right. I bought that one. If you look back in the context of the time, when colour television came in, people thought you'd never watch black-and-white television again – which was obviously a mistake! The BBC was stuck with this policy of wiping video tapes. But to be honest with you, the biggest saving grace the BBC ever had – and I know they get criticised and I think it's unjustified – is BBC Enterprises as it was. If they hadn't created those film copies, we wouldn't have the stuff we have now."

So what did you think when you read that **DWM**?

"Let me tell you, Tom, when I was around six or seven years old, as a little treat every week, my mum used to buy me the Target books. The first book she bought me was *Doctor Who and the Cybermen*, and the second was *The Web of Fear*. They were really good. I thought, one day I'll see these. So when we get to 1981 with that Winter Special... it was devastating! To see that there was hardly anything left."

So when did you decide to do something about these gaps?

"Around about 2006, I was looking for a DVD of *Not Only... But Also*, with Peter Cook and Dudley Moore. And someone told me it doesn't exist! At that point I became aware through various websites as to what didn't exist in the BBC archives. And I thought, 'Oh dear!' I was talking to one or two people about it, and they were saying 'Someone needs to go to these countries.'

"So I visited a country called Zambia back in 2007, 2008 and I got to visit the television station there. While I was there I was asked by the staff, 'Do you know where you could get us some of these playback machines?' Which I did. So it literally began there. I got some machines exported, and that was the birth of my own company, Television International Enterprises Archives. What we do is go out to stations, and make sure that they do not suffer the losses that we have. A lot of stations you find around the world don't have an archive policy. So we help them preserve their local cultural materials. But also while we're there, a small part of what we do is recover British television programmes. If they've got anything there, we bring it back."

Giles Kent gets trigger happy!

Which brings us onto the breaking news...

"Of course!" Phil smiles. "I've read all the rumours and contradictions. I wanted to bring fact to all the fiction about overseas sales of *Doctor Who*. Over the last five years I've visited virtually every station from Aden to Zambia that bought the show. I've been through all those television archives. So I know what's being held, what's moved on, where it's gone."

Back in the 1960s and 70s, film prints were sent on from one country to another, as different territories bought the rights to screen them...

"That's correct, the 'bicycling' system," Philip nods. "One thing I've found is that what people think, and the truth of what happened, are very different. It's a hell of a lot of detective work. My day normally consists of an 18-hour day. And that's not looking for *Doctor Who* things, that's working on the business, but also on a whole raft of things. And it can be very tiring, but at the same time it's very rewarding."

So this particular discovery was in Africa...?

"It was indeed. These films were discovered in Nigeria. They weren't actually at the station they were sold to, they were at a relay station. In Nigeria they have an internal bicycling system. We had the privilege of working with the Nigerian Television Authority, who have been a great help to us in determining what they had of their own recordings and overseas recordings. Fortunately for us, I was at a station, and I saw a piece of masking tape on a shelf. I looked up and it said '*Doctor Who*'. And I thought, 'That looks interesting!' I pulled a film can down and I saw the story code: '*Doctor Who*. PP'. I thought, PP, let me have a check. I checked on my list and realised this was an episode of *The Enemy of the World*. So I pulled that can down, I saw there were six cans, and I thought, okay, there are six cans, so it's possibly complete – but we'll have to check that the contents match the cans, as cans get reused, or people put things in the wrong place. Then I counted another set of cans, which was Episodes 1 to 6 of *The Web of Fear*, except Episode 3. Episode 3 was not amongst them. So I checked those, they were complete, and I thought 'Well, that's not too bad!' We had a good search for Episode 3 but so far..."

The Yeti are able to rampage again!

Presumably it got separated from the others?

"Possibly. Hopefully, at some point, I would like to think we could recover that. We'll see. There are no promises on that. So it was a really nice find, especially when we got to examine the films back in the UK. They had come from Rediffusion Television in Hong Kong, through the bicycling system."

It seems amazing that these films have been there all these years, undiscovered until now...

"Tom, this is something that's never been formally done to the extent that we're doing it now. TIEA is the world's foremost archive recovery company."

And you're actually *going* to places, not just phoning.

"Exactly. If you call a station where someone hasn't worked there long, and you've got a room full of film they know nothing about – and you call up and ask 'Have you got this?', they don't have the time, or the inclination, to do that. It may sound unfair, but those are the facts. We're boots on the ground. If something's there to be recovered, we will recover it."

It has to be pointed out that many of the places Philip has visited are very dangerous. What are some of the biggest challenges he's faced?

"Militants, bombings, shootings..." Philip begins. "We've faced it all, Tom! When we were in Jos [in Nigeria], a church was blown up! People were massacred there. So it does have its dangers. You've got to work safely within those parameters as far as you can. I feel that with the recovery of *Doctor Who* and other missing programmes, we're now in what I'd call 'the eleventh hour'. People are switching to new formats and any old films they have will be disposed of. We have come across stations that have destroyed material."

That must be heartbreaking?

"It is, but you've got to balance it out and say, 'I can't do anything about before I got to the scene, but I can do something about it now.' And I can make sure that the losses of the past don't reoccur. It's my job to make sure that these things end up in the hands of the many and not the few, and everyone gets to enjoy them." ►

> **"If something's there to be recovered, we'll recover it..."**

The Doctor puts on his serious face in *The Web of Fear*.

"It's my job to put a smile on *Doctor Who* fans' faces. Don't lose hope!"

How does it feel to know that you're about to make a lot of *Doctor Who* fans very happy? You're going to put a smile on a lot of people's faces.

"Tom, Tom, it's my job to put a smile on *Doctor Who* fans' faces," says Philip, emphatically. "That's my job. In complete co-operation with BBC Worldwide. That's my job. *Doctor Who* fans need to know that we are actively searching for material. So, you know, don't lose hope."

And you can never prove that they're *not* there...

"Well, we *can* prove by going to stations that they're not there," Philip points out. "We can physically search, and then we can say, without a doubt, 'crossed off, crossed off'. And if ever anything does show up under a cupboard, the first person they'll get in contact with is TIEA, and say, 'Hello Phil. We've found this, do you want us to send it to you?' And it'll come back."

As well as *Doctor Who*, there are countless other British programmes that we can no longer see...

"That's something I'm very passionate about. I returned two 1960s editions of *The Sky at Night* to the BBC. Patrick Moore got to see his good friend Arthur C Clarke. They were recovered by TIEA. I'll tell you a quick story. My cousin, Hilary, died of breast cancer. She was a massive fan of *The Sky at Night*. I couldn't do anything about her illness, but I returned that episode for Sir Patrick. And this is what he did for me: he recorded a special edition of *The Sky at Night* for Hilary, and put it on a DVD. And so that one day, she felt a million dollars. I love the *Doctor Who* stuff, and hopefully it will make a lot of people very happy, but really, *that* was the million-dollar cheque for me."

So what would be your dream finds, Philip? If you could have one *Doctor Who* and one other?

"Hm. That's a good question! My dream finds would be a *Juke Box Jury* from the 1960s – an early one with The Beatles. And I'd like to find *The Tenth Planet* Episode 4. I think it's out there, Tom."

We couldn't finish our chat without asking Philip how he'd rate the chances of finding anything more?

"Tom, Tom, Tom. Expect the unexpected. Okay? You can quote me on that. Expect the unexpected. There's always hope. You're about to get a batch back that is the largest batch for 25 years. I hope I can do it again. I'd like to think this isn't just a one-off. TIEA are on the case, searching for lost episodes of *Doctor Who*! Rest assured, the search for missing episodes is in the right hands. Things are in motion. Fingers crossed!" **DWM**

REWIND THE FILM

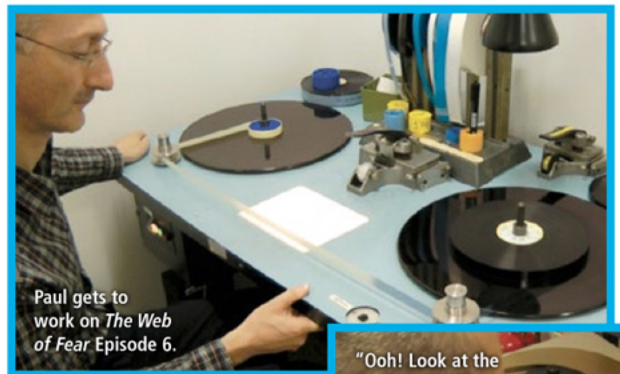
Missing episodes expert Paul Vanezis tells us about his role in repairing the decades-old films...

I've been searching for lost TV shows and particularly *Doctor Who* for 30 years, and each new discovery over the years has been a thrill. So imagine getting a call to examine not one, but *nine* episodes thought lost.

I first looked at the five 16mm film prints of *The Web of Fear* at the request of Philip Morris, to assess their general condition and to advise him of any urgent work needed to stabilise them. It's difficult to describe my feelings at being given this task, particularly as I was the only person outside of Phil's immediate family that knew about it. All the films were on Tuscan plastic reels and in their associated cans. All had the original 'BBC Enterprises Telerecording' label on them and all were quite dusty. It was obvious that the cans had not been stored in optimum conditions and at some point, some corrosive substance had spilt onto the can of *The Web of Fear* Episode 6. Thankfully, the film inside was untouched.

As I carefully lifted out the first film and put it on my film rewinder, I was conscious that I'd be winding off the film for the first time in 40 years or so. There could be no mistakes! Care needed to be taken. I wanted to ascertain if the films had been censored, if there was any indication as to their source and if there was any severe damage. Identifying the source was easy. Philip had told me he had tracked the films down in Nigeria, but the labels on the actual reels said 'RTV'. This was 'Rediffusion Television', a cable broadcaster in Hong Kong and the labels were identical to those on the film reels that came back from Hong Kong in 1991 with *The Tomb of the Cybermen*.

There was a faint but distinctive vinegar odour when I opened the can. A vinegar odour is a sign that the acetate base of the film, which is what the picture is printed on, is breaking down. It's a chemical reaction which, once started can't be halted. Thankfully, these films are in the very early stages of this decay and stored correctly will be fine for years to come. The general condition of all the films was sound. All but one episode had splices, breaks and tears in the films, which were falling apart. One of the problems with old films like these is that because they haven't been played since the 1970s, damage has been repaired over the years with very poor equipment and splicing tape.



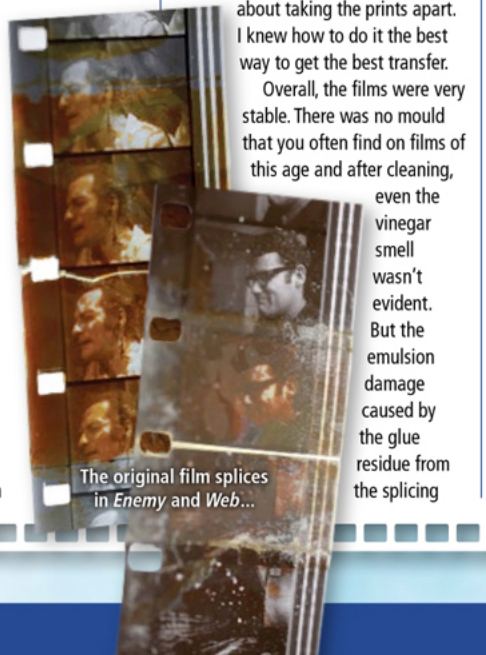
Paul gets to work on *The Web of Fear* Episode 6.

"Ooh! Look at the muck on this!"

The glue in the splicing tape had broken down and was affecting the emulsion in the frames it came into contact with, discolouring them. The glue also discoloured film that came into contact with the join by being wound onto the reel, affecting both emulsion and acetate layers with an orange stain [pictured below].

It wasn't until I got these films on the rewind bench at the BBC some time later, that I was able to repair them, removing the old tape, cleaning the glue residue off and making good the joins with an archival splicing tape, as well as adding new spacer at the front and end to protect the prints and allow enough run in and out so the films could be played on a telecine machine. I was conscious of course, that these were the only copies of these episodes in the world as far as we know, but I didn't feel nervous about taking the prints apart. I knew how to do it the best way to get the best transfer.

Overall, the films were very stable. There was no mould that you often find on films of this age and after cleaning, even the vinegar smell wasn't evident. But the emulsion damage caused by the glue residue from the splicing tape was a concern, but not surprising considering their age and provenance.



The original film splices in *Enemy* and *Web*...

The Web of Fear had been censored in New Zealand, so I checked Episode 1 first to make sure it was complete. It was, save for a few frames missing during a fade to black. This suggested that all the prints were likely to be complete, apart from frames missing due to damage, and this was later confirmed when we transferred the film. The longest section missing (16 frames) was from *The Web of Fear* Episode 2, but it would be a straightforward fix for Peter Crocker and Mark Ayres. A cement splice joined the two parts of the film together. The process I adopted to examine the films was to place them on my film rewinder and wind the films through, cleaning the edges with a polishing cloth soaked in an archival film cleaning solution.

Most of the splices in the films were either physical breaks, tears or rips such as in Episodes 1 and 6 of *The Enemy of the World*. Some were physical splices, most likely done to add commercials. I had to remake all of these splices. The old splicing tape was removed, the acetate surface and emulsion sides cleaned and then re-taped. Sometimes tape had been added where no obvious splice was visible, although upon removing the tape, damaged sprocket holes were revealed needing repair. Dry glue residue on surfaces and edges was removed using the archival film cleaner and cleaning pads.

All the work done on *The Enemy of the World* Episodes 1-5 was done on 28 April. I'd already previously examined Episode 6. The work on *The Web of Fear* was done on 31 May at the BBC Archive at Perivale where I utilised their new flat bed film winder.

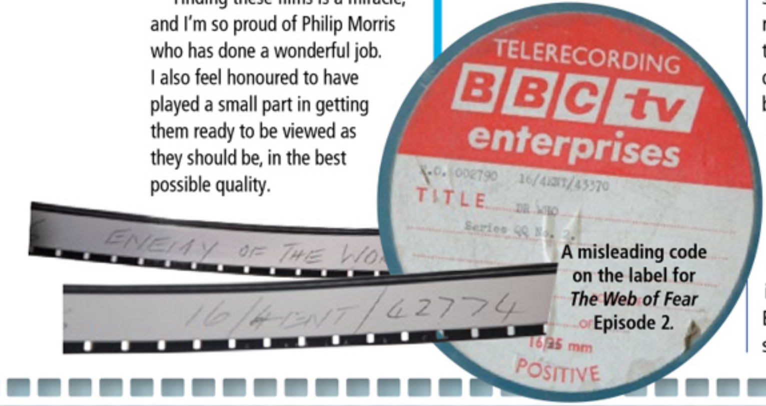
The episode in the poorest state was *The Enemy of the World* Episode 4. The first 45 seconds were transposed on the reel, having fallen apart at a splice point, and not being attached the right way round. The first few minutes also suffered from minor warping. The film edges and splices were cleaned and re-attached the correct way round. If this film had been run on a projector, it would have destroyed the scene following the splice.

The two duplicate prints of the episodes already held by the BBC (*Web* Episode 1 and *Enemy* Episode 3) were good, although we have the original negative of *Enemy* Episode 3, so that wasn't an improvement. *Web* Episode 1 however, was in remarkably good condition, probably the best of all 11 films. When we compared this film with the BBC's surviving copy, the film returned by Philip was a completely different film recording, and overall was better quality than the BBC's print.

In the past, there has been some disagreement which was the first episode of *Doctor Who* to be recorded in the higher resolution of 625 lines. Most researchers have concluded that Episode 3 of *The Enemy of the World* must have been the first. Apart from anything else, the PasB paperwork specifically states it was, and that Episodes 1 and 2 were 405 line in origin. This has never made sense to me. Knowing the production methods of *Doctor Who* and this specific story, it simply didn't make sense that the director would allow a change in line standard part way through a serial.

The can labels initially didn't help. Each included the programme recording number which also indicated the line standard (405 or 625) of the recording. In the case of *Web* Episode 1, it should be 16/6ENT/42888. However, the typed label states 16/4ENT/42888. In fact, *all* the labels are mis-typed. It was though clear to me when I first examined the films that *Enemy* Episode 1 is indeed a 625 recording.

Finding these films is a miracle, and I'm so proud of Philip Morris who has done a wonderful job. I also feel honoured to have played a small part in getting them ready to be viewed as they should be, in the best possible quality.



A misleading code on the label for *The Web of Fear* Episode 2.

The Restoration Team's Peter Crocker describes how the episodes were remastered...

This picture and right: *The Web of Fear* is graded.

Hello Peter. When a missing episode is returned, what steps do you and the team go through to safely play and back-up the film?

"Safety of the film is always the primary concern. To recover such precious films only for irreparable damage to be done to them would be unforgivable! Paul has already described how the films needed to be cleaned and repaired before they could be transferred.

"Once Paul had completed this work, the films went into the 'Royal Vault' at the BBC's archive in Perivale, and after the announcement of their return will be transferred to the main archive where, in theory, they can be accessed. In practice, it's unlikely they will need to be, as they are extremely fragile and the restored version is available on tape.

"The films were transferred on the Spirit telecine at BBC Post Production by Jonathan Wood on 1 June, one day after Paul had worked on the *Web* films, to uncompressed high definition video files (1920 x 1080 pixels) on solid state drives (approx 210GB per episode); this was the working format for the restoration and is also the current archive back-up format. Of course, there is also now the restored version on DigiBeta video."

Compared to previous episodes that you've restored, in what condition were these films – and were you surprised by how good (or bad) they were?

"They were pretty much as I expected, with a fair amount of wear and tear in keeping with their status as transmission prints that have been around the world a bit. There was plenty of scratching, quite severe in places, and numerous film breaks which had been repaired well but still resulted in a few frames having to be replaced with CGI. The *Enemy* prints date from the original transmission and the film recording quality (in essence the underlying image) wasn't quite as good as *Web* which dated from a second film recording made a few months after broadcast. The 'new' Episode 1 of *Web* was more stable and had slightly more detail in the blacks and whites than the Australian print previously held by the BBC, so despite the extra scratching this was used as the basis of restoration. I was surprised by how much VT damage there was in places, especially in Episodes 2 and 6 of *Web*, which must have been apparent on transmission but was probably taken by viewers in their stride in 1968. There were a lot of one-frame black holes in the episodes at shot changes, in keeping with being edited electronically rather than by cutting and splicing tape (almost certainly a by-product of the move to 625 lines with *Enemy* Episode 1) which was in its infancy. It was only in the mid-70s that such black holes stopped happening."

What were the biggest challenges in restoring the episodes?

"Tramline scratches, without a doubt. *Enemy* Episode 5 was especially bad for these. They're still visible now and again if you really look out for them, because they are the most challenging and difficult fault to remove invisibly, but compared with the original films I think the end result is pretty good. There were a few VT offlocks and film breaks to be repaired but these presented no more of a challenge than other episodes where they occur in programmes of this vintage. Episodes 2 and 6 of *Web* had some shocking tape damage which took a lot of sorting out, but it all came out in the end. And of course Episode 3 of *Web* remains stubbornly missing, so that's been covered with stills and audio."

Have you had to get creative to cover any damaged sections?

"All episodes had an advert break in the fade to black so missing frames here were replaced easily. There were no censor cuts, but there were quite a few sections where offlocks had been removed (probably by the BBC before selling the episodes) and these were fixed with reference to off-air audio so the episodes are complete. The largest number of frames to be patched to one shot was about 17. The end of Episode 6 of *Enemy* stops precipitously and there was the slightest inkling of another TARDIS scene after Salamander is ejected, but the off-air audio shows this is as transmitted."

How long does restoration of an episode take?

"It depends how many hours a day is spent on it, so it tends to be more a case of 'When's the delivery deadline?' In this case, *Enemy* was started on 2 June and delivered on 7 August. *Web* was started on 16 August and delivered on 4 October. It would normally take 10-14 days to restore an episode fully."

How did it feel to know that you were the first person in decades to be watching these episodes?

"I've not thought about it till you asked now! A bit odd, I think. However much you want to watch as a fan, it's actually work. The first time I saw it was in the telecine suite at BBC Post Production, which is not the most relaxing situation, and I was mostly making mental notes of what work needed to be done, what would cause problems *etc*. The next time, I was starting the graft of the restoration, so it was only really playing out the finished master to tape for BBC Worldwide that it felt like watching as a viewer. I hope we've done them justice. I think *Enemy* is a story that's been overlooked and turns out to be a very enjoyable thriller with – mostly! – great performances. *Web* manages not only to live up to its reputation but far exceed it. I can't think of a better *Doctor Who* story, even allowing for the sad continued absence of Episode 3. Almost perfect. Douglas Camfield was a genius director, in another league to everyone else, and it's a *tour de force* that pretty much defines what made *Doctor Who* special in the Troughton era." **DWM**

ILFORD
SAFETY
FILM

> "I think we have something very special here, Sydney. A knockout! We've just got to hold our nerve."
>
> **VERITY LAMBERT**

THE ORIGINS OF DOCTOR WHO ★ 50 YEARS

BBC TWO

November 2013

An Adventure in Space & Time

As part of the 50th Anniversary celebrations, a new drama has been produced for BBC Two, looking at the origins of *Doctor Who* and those responsible for creating a TV legend...

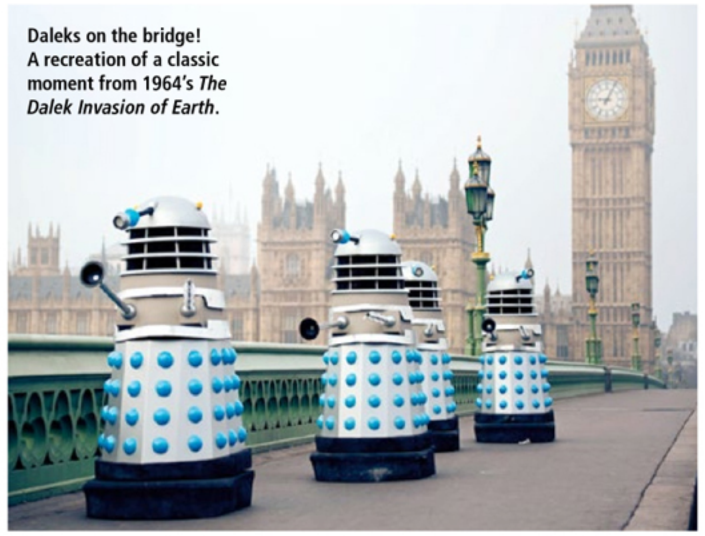
PREVIEW BY **GARY GILLATT**

One of the great glittering jewels of the 50th anniversary celebrations, *An Adventure in Space and Time* – written by Mark Gatiss – is a feature-length film for BBC Two, dramatizing the genesis of *Doctor Who*, and the personal triumphs and tragedies of the men and women who battled to bring the show to life in 1963. **DWM** was on set throughout the making of this spectacular production – which takes us to many of the magical worlds of early *Doctor Who*; from Totter's Lane to the South Pole, calling at all stops via Shepherd's Bush and Westminster Bridge – and we'll be bringing you an extensive, and exclusive, 'access all areas' report next issue.

An Adventure in Space and Time has many tales to tell, but at its heart is the story of William Hartnell, the 55-year-old movie star who, finding himself typecast as scowling gangsters and barking sergeant majors, took the biggest risk of his career by accepting the lead in a thoroughly peculiar new children's TV serial – to be made on a half-a-shoestring by a largely untested production team.

Taking the role of Hartnell is the much-admired actor David Bradley, who is most familiar to *Doctor Who* fans for his role as the cruel Solomon in 2012's *Dinosaurs on a Spaceship*, and to film and TV audiences the world over as the equally difficult-to-love Argus Filch in the *Harry Potter* films, and Walder Frey in *Game of Thrones*.

William Hartnell (David Bradley) has his hair styled.


Daleks on the bridge! A recreation of a classic moment from 1964's *The Dalek Invasion of Earth*.

Young talent, creating a TV legend – Waris Hussein (Sacha Dhawan) and Verity Lambert (Jessica Raine).

“William Hartnell is one of the great unsung heroes of British cinema. I have terrific admiration for him...”

DAVID BRADLEY **WILLIAM HARTNELL / DR WHO**

Jemma Powell (as Jacqueline Hill as Barbara Wright) and Jamie Glover (as William Russell as Ian Chesterton).

“I think William Hartnell is one of the great unsung heroes of British cinema,” says David, emphatically. “His CV is tremendous, and full of the most highly-regarded films of the time: *This Sporting Life*, *Brighton Rock* and all the rest. I have terrific admiration for him as an actor, and in playing him here – both the actor and the man – I feel a responsibility to do him justice. Not only a responsibility to Bill himself, but to his legion of fans. And I mean the fans of all his work, not just *Doctor Who*.”

William Hartnell would go on to become *Doctor Who*'s biggest champion, but the series was initially a tough sell for its ambitious young producer, Verity Lambert, and her boss Sydney Newman, the BBC's freewheeling Head of Drama.

“You can really understand Bill's initial reluctance,” muses David. “Children's television at the time was *Muffin the Mule* and *Andy Pandy*. Bill was desperately frustrated by the roles he was being offered. But having starred in all these great films, he'd have been *terrified* at the thought of never being taken seriously again if he failed in a children's TV show. But once he met Verity and Sydney, he was charmed, and fell completely under the spell of *Doctor Who*.

“It all came together, I think, because Hartnell was a terrific screen actor,” continues the 71-year-old star. “Even with the limitations of TV production at the time, his performance absolutely shines through. He was terrific! Before this, I was never sure who my favourite Doctor was – but now I can say that it has to be Bill. All the subsequent actors who've played the part have defined it for themselves, but he defined the Doctor for the first time, and had no template to work from. He found the character and the right look and everything, and he just went for it! And, in many ways, it rejuvenated him as a person.”

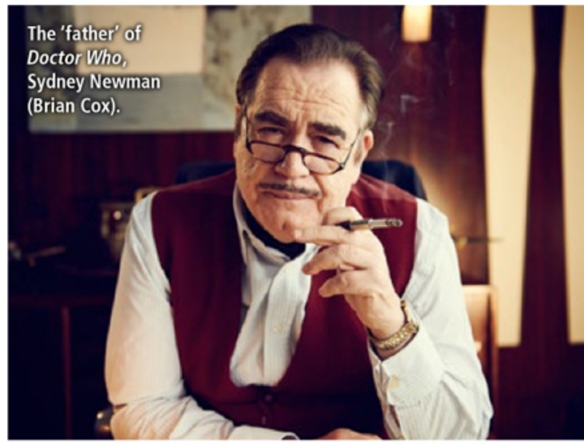
An Adventure in Space and Time recreates – in exquisite and thrilling detail – many pivotal scenes from the earliest episodes of *Doctor Who*, with a particular focus on the show's 'pilot'. This first 25-minute episode had to be remounted and re-recorded due to crippling technical difficulties, and questions of tone raised by Sydney Newman. In preparation for his role, David has watched the pilot episode countless times – so what does he think of it?

“It's an amazing piece of work!” he enthuses. “We've recreated a long sequence from the pilot, and also scenes from the version of the episode that actually went out. I'm amazed at how skillfully and subtly Bill adjusted his performance as the Doctor between the two: from what he himself feared was too nasty and aggressive a portrayal, to a more playful approach. And there's a huge charge of energy you feel from it, from it being filmed basically as a live performance, and with no chance for retakes. I'm just so full of admiration for how they all worked so quickly and so coolly and with so much nerve. The pressure they must have been under! And when you watch it, you feel the extra spice which comes from that pressure.”

David is tasked with bringing to life both William Hartnell himself and Hartnell's version of the Doctor, and also with portraying the ways in which the former affected the personality of the latter – and vice versa! It's a tremendous challenge for an actor.

“Mark's wonderful script helps me so much in finding the man,” says David. “And I've been lucky to have time to watch all the DVDs and just soak it all up. There are endless videos on YouTube, and it's clear how well-loved he is, and how fondly so many people feel about his performance as the Doctor. I hope that what we're making here will lead the younger and newer fans of *Doctor Who* to look back and see what the original was like.”

Assuming unexpected new roles in *An Adventure in Space and Time* are William Russell and Carole Ann Ford, who played original TARDIS travellers Ian and Susan back in 1963. David met them at the script readthrough. Did they offer their own insights into the character of William Hartnell?


The 'father' of *Doctor Who*, Sydney Newman (Brian Cox).

“They both said that he could be absolutely charming and great fun to be around – but then, on other days, well... not so much!” laughs David. “He was a complex man, I think, and his background and upbringing had a lot to do with that. The main thing was that he was a consummate actor and an absolute perfectionist, and he expected it of other people around him. It was only when he felt that they didn't have the same commitment to *Doctor Who*, or were flippant about it, that it upset him greatly.

“But this is far from just being a biopic of William Hartnell,” continues David. “It's about everyone who worked so hard to create this magical programme. The story works as a piece of human drama of its own. One hopes that people who aren't *Doctor Who* fans, or who have never seen an episode, will find it fascinating as well.

“I think that's what Mark has captured so well in the script... The real human drama at the heart of *Doctor Who*.” **DWM**

We interview the real Waris Hussein overleaf, and look at the career of Sydney Newman on page 48.

BACK TO THE BEGINNING...

CLAUDIA GRANT

Carole Ann Ford / Susan Foreman

“I've been watching the pilot episode over and over and over again, to pin down every detail. We were practicing in the green room last week to make sure I had my hands in the right place, and to get the right stresses in Susan's dialogue. Because if you're going to recreate something, you want to do it properly don't you?

“And then we saw the TARDIS set for the first time yesterday. I was like: 'Oh. My. God.' After watching it so many times, it was staggering to see the control room suddenly there in front of you. It's just amazing.”

JEMMA POWELL

Jacqueline Hill / Barbara Wright

“Sadly, Jacqueline is no longer with us, so I feel like this film is, in part, a real tribute to her. There aren't any interviews with her available, so I asked Carole Ann Ford what she was like. She told me that Jacqueline was often mistaken for being aloof and cold, but actually she was quite shy. That's something I can really empathise with. And it's very flattering to be asked to play her – she was so very beautiful!”

JAMIE GLOVER

William Russell / Ian Chesterton

“We're looking at the original footage moment by moment. It's important to get it exactly right, because *Doctor Who* doesn't have what you might call an uninvolved fanbase! But it also has to feel real and spontaneous, as if it's happening for the first time, and that's a real challenge. Most of my scenes are as 'Ian' rather than as 'William Russell', as it were – so I'm focused on what Ian was feeling when he first entered the TARDIS, in the same way William Russell was all those years ago.”

AN ADVENTURE IN SPACE AND TIME

STARRING

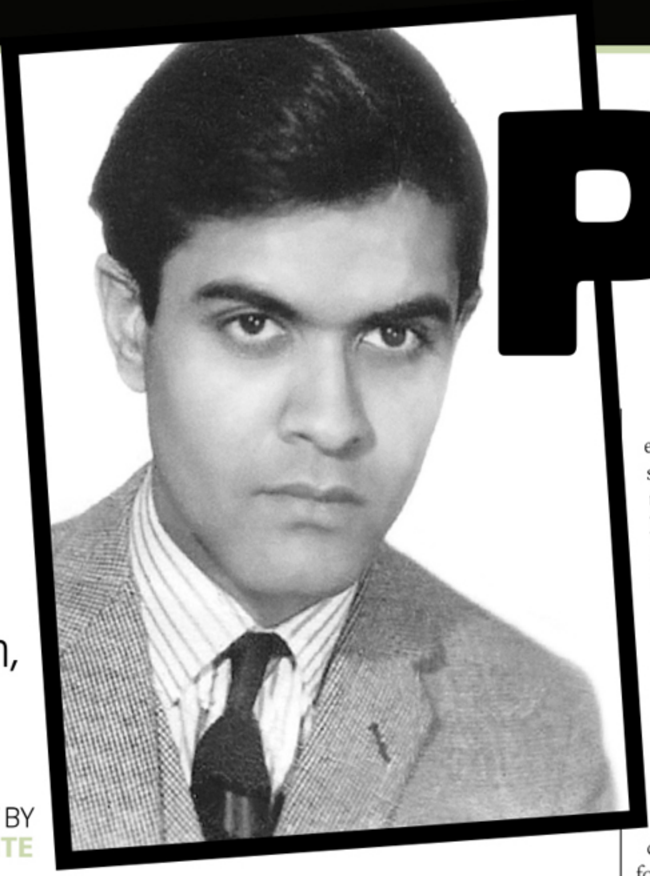
William Hartnell	DAVID BRADLEY
Sydney Newman	BRIAN COX
Verity Lambert	JESSICA RAINE
Waris Hussein	SACHA DHAWAN
Heather Hartnell	LESLEY MANVILLE
Jacqueline Hill	JEMMA POWELL
William Russell	JAMIE GLOVER
Carole Ann Ford	CLAUDIA GRANT
Mervyn Pinfield	JEFF RAWLE
Delia Derbyshire	SARAH WINTER
Donald Baverstock	MARK EDEN
Peter Brachacki	DAVID ANNEN
Harry	WILLIAM RUSSELL
Joyce	CAROLE ANN FORD
Peter Hawkins	NICHOLAS BRIGGS
Patrick Troughton	REECE SHEARSMITH

QUOTE, UNQUOTE

“Cambridge education and this is what they give me! Cavemen and Doctors and disappearing bloody police boxes! *What're we going to do?*”

IN A NUTSHELL

The year is 1963. Sydney Newman has developed a new series for BBC Television. His next job is to find the right people to make and star in the production, which will be called *Doctor Who*...



PRE HISTORY!

In advance of next month's major investigation into the people who created *Doctor Who*, **DWM** meets someone who was there at the very start, Waris Hussein, the director of the first ever story…

INTERVIEW BY
GRAHAM KIBBLE-WHITE

"The place was dominated by testosterone. Chaps walking around in double-breasted blazers, as if they'd come aboard ship. Oh yes, men were men – and women were secretaries."

That's how Waris Hussein remembers the BBC of the early 1960s. Now it seems like an alien shore, but it's one soon to be revisited in Mark Gatiss' upcoming dramatisation of the early years of *Doctor Who*, *An Adventure in Space and Time* (see page 18). And for the would-be TV director – who would go on to helm the first ever *Doctor Who* story – it was a new horizon upon which he was about to tread. New, but not wholly uncharted…

DWM is meeting Waris in the BBC's Broadcast Centre at White City, mere minutes walk from the now boarded-up and iconic Television Centre. And he's in ebullient form.

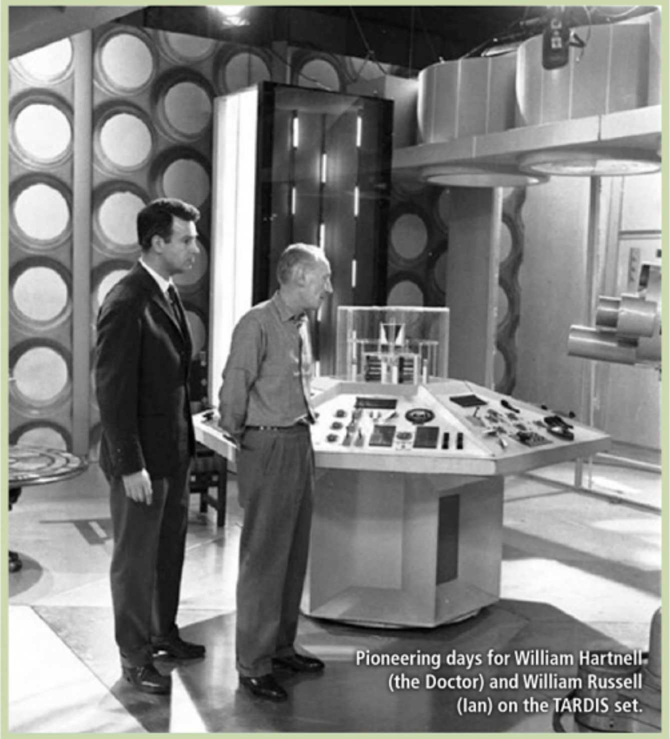
"People can't believe my age, and they say to me, '*How* old *were* you when you did *Doctor Who*?!' I tell them 12. But the fact is, I'm not going to apologise for that. If Joan Collins can get away with it, why not me?"

Waris does, it's fair to say, look staggeringly good for 74. "And I don't want to put that down. I want to be a spokesman for seniors – like Joan Bakewell."

However, such is the way of things, **DWM** doesn't want to linger in the here and now. We want to go back in time. To *100,000 BC*. But rather than the Middle Paleolithic era, our story actually begins a little over 50 years ago, when the Cambridge graduate was, in truth, in his early 20s and first set his sights on a job at the BBC. Did the fact that his mother, Attia Hosain, had worked for the Corporation in the 1940s as a broadcaster and actress (on what was then referred to as the 'Urdu Service', as she recalled in a 1991 interview) influence his decision?

"She did become quite a stalwart there," he says, "and was even immortalised in her own staff photo sitting in front of a radio microphone labelled 'BBC'. But, no it had no bearing on me. My actions were quite independent of anything to do with her, apart from that when I first applied for the trainee director's job, they asked if I would consider going to Bush House [and radio], as she had. I thought, 'Uh oh, the reason they're suggesting this is because I'm Indian-born'.

"I said, 'Well, what are the choices? Because I want to go into television'. And at that time, to go into television was like asking to go to Hollywood. They told me, 'If we put you onto the television course you're abrogating your chance to get a pensionable job because we can't guarantee you anything. And at the end of six months training, if we take you on, we will still have the right to get rid of you. Which do you want?' Between a pensionable or a pension-less job? I picked the latter because I had this instinct. Plus, the arrogance to tell them, 'Look, if you put me into Bush House you're going to be wasting your money… and my talent'. A terrible thing to say!"



Pioneering days for William Hartnell (the Doctor) and William Russell (Ian) on the TARDIS set.

Following a series of interviews, Waris was eventually informed that although he'd been shortlisted for the traineeship, he hadn't made the final selection, but if anyone should drop out he'd get first refusal. "Believe it or not, the Friday before it started I got a call. 'Are you free to start Monday?' And I was!"

If that hadn't happened, things could have been very different. Waris' father, Ali Bahadur Habibullah – who had connections with the Indian government – had arranged two fall-back jobs for him. "One was in Burma-Shell which is oil, and the other was advertising with the James Walter Thompson company. The head was a family friend and he said, 'Oh yeah, bring Waris in.' Well, that would have been a guaranteed comfort job of house, two cars, servants, wife and four kids. Nothing I would have aspired to in my own thinking. But my father was doing his best."

The six-month trainee course was, says Waris, "fantastic."

"At the beginning I didn't know one end of a camera from the other – especially electronic cameras, and working with four simultaneously. I mean, in today's market, a new director will come into a single-camera environment and they will discuss how to set it up and all that. In my time, you had to know exactly what you wanted and plan ahead before you even arrived at the studio. So we were taught to work with multiple cameras and cables that could not cross each other. Plus, we used to have to grade cameras according to the crew and their ability. The senior operator was usually the experienced one who would be able to manoeuvre his machine with more flexibility than the juniors, who were just catching up.

"My task would be to say, 'Right, it looks as if I'm not going to be able to use Camera 4 in the way I want to. I'm going to have him standing by instead and give him the shots where we need close-ups or where there's not much movement.'"

Sounds bafflingly complicated. "It was!" confirms Waris. "It was a science, which does not exist in TV anymore."

After graduation his directorial début came in October 1962 and episodes of the BBC soap *Compact*. "It was set in a women's magazine and it was twice-weekly," he recalls. "Back then I could go into a pub and say I directed *Compact* and people would buy me drinks, because they'd want to know what was happening next week. That was the fervour with which it was watched.

"It proved a great traineeship, because one episode would be recorded and the other aired live. So on one night, you'd go out at 7.30pm and then as soon as it was done, you'd standby to do the recording for the second instalment."

As an introduction, he was buddied up with fellow director Christopher Barry, who'd been working on the show since April of that year, and would later go on to follow Waris' *Doctor Who* opener with the seven-part début for the Daleks, *The Mutants*. Gradually Waris began to find his feet as one of the youngest, and certainly the only Indian, director in the BBC.

"Because of the nature of the scripts, the action in *Compact* was all set in tiny offices. But I was so ambitious, because I used to watch *Armchair Theatre* on ITV [masterminded by one of *Doctor Who*'s founding fathers, Sydney Newman] and I'd see these incredible angles and cameras looking up through glass-topped tables and that kind of thing. So I thought I'd try the same. But, in order to justify that sort of artistry, I'd have to motivate movement. So you'd say things to the cast like, 'Well, you come in through the door, go to the desk, and then what I'd like you to do is go to the filing cabinet…' I mean, just to move it around, otherwise it's talking heads. So I'm doing my bit, hoping to get camera acrobatics and I'll never forget this actress – Frances Bennett [who played features editor 'Gussie' Brown] – just said, 'My character would never do that.'"

Similarly, more experienced heads began counselling Waris he was making life unnecessarily difficult. But almost immediately he was presented with an opportunity to prove himself.

"On my first day in the studio, which was my first transmission day, I was being watched by the powers-that-be, because they wanted to see how I got on. Of course, we were going live. We'd rehearsed it all absolutely impeccably and all the shots had been organised. And then up came the transmission lights; the countdown to 10 seconds; up went the credit titles; my PA said, 'Credits' and I cued the actors. Suddenly, my main cameraman on Number 1 shook his head, because he realised he was blinking out – his power was going on and off. So he wasn't able to do this shot as rehearsed. I had to, literally, talk to the others and say, 'Camera 1 down, Camera 2, listen to what I'm telling you. She's going to move to the desk, go with her. She's got to go back to the desk, through the door. Camera 3, be careful you're not getting into shot'. And I talked to them for the whole of the 30 minutes, orchestrating this on the hoof."

Did he get away with it? "I did, and no-one realised what had happened. Even my bosses watching on didn't. They were told about it afterwards.

"I collapsed at the end, of course. They took me up to the bar and gave me a huge gin and tonic. But it meant the executives decided I was worth keeping on. It more or less solidified my future at the BBC."

There was, however, one more bump along the road before Waris reached *Doctor Who*.

"Prior to wanting to be a director," he explains, "I had ambitions to be an actor. So I put my photo in *Spotlight*, and I got cast as a South American revolutionary called Cholo in a thing by Alun Owen, *You Can't Win 'Em All* [which aired on BBC TV on 2 February 1962]. John Jacobs directed it, and I was the most undisciplined, untalented kid he could have cast. But, anyway, I somehow managed to get through the show. When I then walked into my first directors' meeting at the BBC – we used to have ►

THE ORIGINS OF DOCTOR WHO ★ 50 YEARS

"I told the BBC if you don't give me a job in television it will be a waste of my talent!"

WARIS HUSSEIN

them weekly – who should be sitting there but John Jacobs? His jaw dropped. I thought, 'Oh my God! I'd better just, like, play it cool'. 'Hello John,' I waved from the other end of the table..."

In the summer of 1963, Waris was assigned to direct the drama department's new science-fiction serial *Doctor Who*, following the resignation of Rex Tucker. "He'd been given the scripts, and declared them rubbish!" he laughs. "But this was only something I found out later, because Rex was furious when the show went on to become a success, and cold-shouldered all of us. I used to try to avoid seeing him in the corridors, because there was always this sense of, 'Uh oh'."

With the original director having deserted the project, Waris was stepping into a breach. "I was sent to [producer] Verity Lambert's office on the fifth floor of Television Centre. I walked in, and there was this very attractive lady sitting in a bare room with a desk and two chairs. I said, 'Hello, I'm Waris'. And that's in the script [for *An Adventure in Space and Time*]. I made Mark [Gatiss] re-write it, because in his first draft I'm full of it, saying, 'What the hell?' I told him, 'I couldn't have afforded to be bombastic, I was bloody nervous!' I was a young kid who'd been thrown into what I considered to be the lion's den."

Waris was now 24, Verity, 27. Unbelievably young to be marshalling a brand new, Saturday night show. So much so, that within the building there was a whisper campaign suggesting the latter had achieved much by trading on her youth and good looks. "I'm sure there were things being said," ventures Waris, carefully, "but I don't want to say what they were. However, I know there was an attitude towards her." But not from all members of the old guard...

The last time **DWM** spoke to Waris Hussein was in issue 345, in 2004. Back then he described *Doctor Who*'s original associate producer, Mervyn Pinfield, as "almost Victorian in his concept of television" and someone who "didn't do much more than contribute on a very peripheral level." Perhaps the intervening years have softened his attitude, because now he refers to Pinfield as "our guiding light."

A contemporary photo from BBC staff magazine *Ariel* pictures Waris, Verity and Pinfield together, the latter in full-on patrician mode, clutching a pipe.

"Oh yes, he was a pipe smoker. He was very, very Edwardian. He belonged to the old school. But there were many things I learned from him. For instance, 'Waris, you're crossing the eye-line on shots'. Stuff like that."

The *Ariel* photo of Waris with Verity Lambert and Mervyn Pinfield.

Waris was instructed to make his lead actor more likeable...

© REX

"What I tried to do with Hartnell, was to use his innate quality of irritability and impatience..."

Was the firebrand youngster ever tempted to tell the older man to back off? "Oh no. There were times when I found him a bit pedantic, but I didn't want to be ungrateful. So in my youthful enthusiasm I would just sort of say, 'Yeah, yeah, Mervyn, thanks very much'."

The main inspirational force, however, was Sydney Newman, who'd been the BBC's head of drama since 1962. Waris credits him with reinvigorating the whole creative culture within the corporation. "Look, he was the guy who allowed Ken Loach to do *Up the Junction* and *Cathy Come Home*. Ken started off his life, the same as me, on things like *Z Cars*, but he soon graduated from that because Sydney saw to it. So, he was more than a breath of fresh air. However, he had his enemies. And when he conceived this idea of a programme about time and space and a man in a telephone box, it was rubbish to them. His critics. I mean: 'What is he going on about?!'

"When we shot the first episode [*ie* the pilot version of *An Unearthly Child*], it did not work, as you probably know. But Sydney gave us, at the cost of his own reputation, the chance of redoing it, which we did. And that's now the iconic one, because we ironed out all the problems. We sat down and said, 'Right, what was wrong with this? We made the Doctor far too harsh, we made Susan far too weird. Let's even it out and make it more approachable and more acceptable without losing the subtlety of the Doctor Who character. Make him more mysterious, but not so erratic, because you want to sympathise with the old-man thing.' And that was all done because of Sydney.

"To this day, I complain because on other shows – long-lasting shows like *Coronation Street* and *EastEnders* – those creators still get their credit. Sydney doesn't. Nobody knows who Sydney is. He is the reason for who I am today. He and Verity. And the more I can say about him, the better."

Perhaps the most fundamental member of the team was the man playing the Doctor.

"We'd got a list of candidates," says Waris. "Leslie French [favoured by Pinfield, but would only finally appear in the show in 1988's *Silver Nemesis*] at that time was doing very well with [Luchino] Visconti in things like *The Leopard* and working abroad. The thing was we were looking for somebody who was unusual. We also thought about Cyril Cusack, who I subsequently had the privilege of working with in *A Passage to India* (1965). He would have been very interesting.

"But Verity was very clear about what she was trying to find and she was the one who focussed on William Hartnell. It was very interesting because William didn't want to do it. He was busy making films, playing not leads, but certainly the best friend of the leading actor. That sort of thing."

Why had Verity been drawn to him? "She just knew instinctively... It's so strange, I can't really answer for her. We had these discussions and she kept saying, 'Waris, I really think William Hartnell'."

The 55-year-old actor evidently took some persuading, but once he came on board it seems the process of formulating the Doctor's character proved quite straightforward. "There were conversations, of course, but we didn't go into deep psychological discussions about it. He knew what was required of him."

But surely there was more to it than that? Although Waris, quite rightly, beams with pride when reflecting upon his contribution to such a TV landmark, **DWM** finds him oddly reticent to claim any kind of credit whatsoever in the actual creation of the Doctor's character, even though he was there at such a formative moment in the show's history. In a 1989 interview he said: 'I believe in wise people, I believe in seers who know what they're talking about.' Surely that *is* the Doctor?

"No, honestly!" he protests. "Once a script has been discussed, the character has been created and it's then my job to get that quality across. I can't claim to have added anything extra to the Doctor – except that William had a certain road to go on, a path to tread, and I helped him focus on that."

But then, a slight admission: "What I tried to do with William, and he actually contributed to it himself, was that he had an innate quality of irritability and impatience, which we used a lot. So I encouraged that, but to the point Sydney said after the pilot, 'You've got to tone him down, he's far too acerbic and we're beginning to dislike him.' And that was me going in that particular direction. So I can't take credit, really, beyond a certain point."

He is quicker to concede, however, his direct input in the script for the story that would subsequently come to be known as *100,000 BC*.

"Anthony Coburn wrote the first four, but I barely met him. He didn't come along to the readthrough, and then he exited quite soon after. I'm not sure why, whether he was enthusiastic or just bored by it all. But I rewrote some of his work. I was faced with the introductory episode, which is *An Unearthly Child*, and then three set in the Stone Age. Well, you know, that wasn't very interesting to me."

Nonetheless, despite Waris' dismissive tone, those episodes that followed the opener stand up amazingly well. With their unusually bleak overtones and matter-of-fact representation of death, they're arguably some of the scariest *Doctor Who* there is. "Isn't that interesting?" says Waris, when **DWM** puts that to him. "Compared to all the stuff that's followed, with all the monsters. But it's so fascinating you bringing that up. And, by the way, a lot of people have said that to me, it's not something I'm unaware of. The thing is, I had no idea what the effect would be. Everyone said that even in *An Unearthly Child*, that opening shot tracking into the yard is very eerie. I'm very happy it had that impact, because that's what we were aiming for."

Earlier this year, the whole four-part story was screened in London to launch the British Film Institute's '*Doctor Who* at 50' season. Waris watched along with the rest of the audience. "I was quite simply astonished seeing it on a big screen," he laughs, "thinking, 'My God, you know, it actually works!' In the sense that technically it doesn't look at all bad, you know. It looks what it is. Plus, the visuals were complimented, I thought, by the music. The music helped it enormously because there were stings and it wasn't pervading the whole thing, but it kept making its point. And then, for instance, there's that scene in the forest where the unseen animal attacks one of our characters and they end up covered in scratches. Well, you never saw the beast, and that's because I learnt you can be more frightening by not showing what's going to scare you than suddenly having a bug-eyed monster appear."

By the end of that first year, *Doctor Who* was already considered a success, although not just thanks to Waris' efforts. The arrival of the Daleks had also helped the new show secure its future. Even though the BBC remained a little contemptuous of their latest hit, Waris did enjoy some reflected glory. "By the time I returned to do [1964 seven-parter] *Marco Polo* it had taken off, and so there was more budget for costumes. And they gave it the *Radio Times* cover."

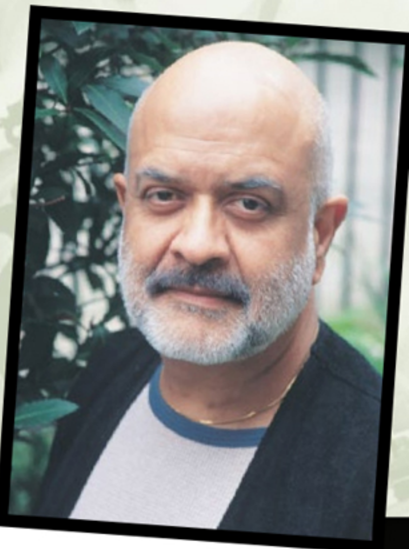
"ONE DAY I SHALL COME BACK..."

Would Waris ever consider coming back to direct a brand new *Doctor Who* episode?

"Oh well," he laughs, "I would love to, but let's be realistic. In the *Doctor Who* production team's books, I should be in retirement in Bournemouth in a wheelchair with a blanket on my lap. They don't see that I've got all my faculties and my creative juices! I mean, I have to sit with people and give them that information. They're not in a position to judge me on paper. But how do you do that? I don't know."

At the time of our conversation, Peter Capaldi's casting hadn't been announced, but Waris was already venturing he'd like a return to an older actor in the title role.

"I love the idea of a mysterious old man. That takes me into the regions of *The Hobbit* and other areas. Gandalf! You know what I'm saying? Get a Gandalf in! A man of wisdom who is unpredictable. Funnily enough, I wouldn't mind David Bradley doing it. He would be fabulous. It would be wonderful if you could actually make him start off looking like Hartnell. What the hell's going on? Then fizzle him out and make him into someone else. 'What?! Was I?! Who am I now?!'"



But did he ever benefit personally from the programme's accomplishments? Nearly. "What I thought I was going to get out of it was my own TV play. And believe it or not, I'd arranged for Patricia Highsmith, who was famous for *The Talented Mr Ripley* and *Strangers on a Train*, to write it. It was a drama about a man wanting to kill his wife. I was all set to do it and I met her and I was in awe of her, and then suddenly I got a phone call from Donald Wilson, head of serials. 'Waris, we're taking you off the drama, because Verity Lambert is starting a new show called *The Newcomers* [a twice-weekly soap that began in 1965], and she wants you to do the pilot'. I said, 'No! Please don't do this to me!' And I was in a terrible state. I was paying for my success in *Doctor Who*. It was because of that Verity had asked for me.

"I was so upset with her I said, 'You've betrayed me!' She replied, 'I've betrayed you?!' The point was, I was under contract and I could not counteract it. In fact, I threatened to walk out. It was all very dramatic. And Donald Wilson said, 'Feel free if you want to walk out Waris and kill your career...' Ah. What do you do with that? I hadn't got enough of a reputation to just quit and get a job at ITV. In all fairness, once I was forced into it I accepted the fact and committed. I try not to hold resentments."

Meanwhile, as best as **DWM** can ascertain, Highsmith's script did finally see the light of day, airing as part of the *Wednesday Thriller* series in 1965 as *The Cellar*, directed by George R Foa. Waris's acquiescence ultimately served him well, as he would continue to collaborate fruitfully with Verity across the years. Indeed, a decade on from *100,000 BC*, when Waris found himself critically savaged in the US following the flop TV movie *Divorce His – Divorce Hers* (starring a fatefully combative Richard Burton and Elizabeth Taylor), Verity threw him a lifeline, inviting him back to the UK to direct the 1974 BBC2 suffragette drama *Shoulder to Shoulder*.

"We were more than collaborators. We became very good friends, Verity and I, right through to the end of her time [*Verity passed away the day before Doctor Who's 44th anniversary in 2007 – Ed*]."

It's now nearly 50 years since *An Unearthly Child* débuted on BBC television and, thanks to celebrations around the anniversary, Waris feels very much back in the fold. "I've come a full circle," he smiles. "I mean the 50th anniversary for God's sake! I'm probably the only one alive, apart from Bill Russell [Ian] and Carole Ann Ford [Susan]. We're the only surviving members. But don't forget, the difference between those two and me is that I was at the creation of it; they came in to help create it. I was there at the beginning. And I'm here now to answer for Verity Lambert, for Sydney Newman, for Mervyn Pinfield... I represent a whole group of people. I'm their voice now." DWM

Marco Polo: the sadly lost 1964 classic adventure, also directed by Waris.

COUNTDOWN TO 50

DWM concludes its countdown to the 50th anniversary of *Doctor Who*, with its final look back at seasons past...

The Doctor and his 'impossible girl'.

STORY WITHOUT END...

As we reach the end of our journey through the Doctor's adventures, we find his companion, Clara, taking her own trip through his lives...

FEATURE BY **JACQUELINE RAYNER**

THIS ISSUE SERIES THIRTY-THREE (2013)

And so as we reach the final leg of our countdown to 50, we're presented with a very mysterious young woman. And why not? After all, that's how it all started...

Once upon a time, there was an Impossible Girl. She attended a normal school on Earth – but she had travelled all over the universe...

Once upon a time, there was an Unearthly Child. She could be found all over the universe – but she was just a normal girl from Earth...

We've come full circle – but it feels different this time.

How is it different? Perhaps it's because our relationship with the Doctor has changed out of all recognition. Back in 1963, the First Doctor – the original, you might say – was himself part of the mystery. He was the biggest part. He may not have been actually impossible (just a little unlikely), but when it all started out as a mild curiosity in a junkyard, he was alien to us. We saw him through Ian and Barbara's eyes, and we didn't necessarily like what we saw. He wasn't someone we could trust. But these days, the Doctor is our hero – yes, we know he's not a human being, and he walks in eternity, but he's kind and wise and brave and someone the monsters have nightmares about. So here in 2013 we're inside the TARDIS looking out, sharing the mystery of Clara with the Doctor.

Clara is a living being, but what else is she? A component of a mystery. A puzzle disguised as a person. Can the audience care about a companion who was created to be a plot point? Yes, because the Doctor cares. Over the last half-century, the Doctor has come across a million mysteries without becoming obsessed with solving them, and he had acknowledged that Clara (or rather Oswin) is an exceptional person right from their initial encounter. The Doctor decides to travel with Clara because he *wants* to, and because she's the sort of brave, intelligent, caring, adventurous person he needs with him. Clara isn't being used – she's the one who's setting the agenda from *The Bells of Saint John* onwards. Nowadays the Doctor only takes the best – and Clara is clearly one of the best.

But these eight episodes are also the 50th anniversary series – and so there are plenty of kisses to the past, with the Ice Warriors and the Cybermen and the HADS and the voices heard in the TARDIS and a blue crystal from Metebelis 3 and the Time War and – well, there's not enough room in this article to list everything, and that's even without even getting to all the jaw-dropping moments in *The Name of the Doctor*. On top of all that, the mix of stories also reflects the past. The present-day setting with a threat coming from everyday life; an alien civilisation with an alien religion; the base under siege (not a strictly accurate description, but then it wasn't a strictly accurate description of all those Patrick Troughton stories it usually refers to); a ghost story with a science-fiction explanation; a familiar part of the show suddenly becoming a danger; a black-humoured gothic horror; an old enemy returns with new powers...

But this season isn't just reliving past glories. The Doctor as conceived of in 1963 was just a selfish old man, who had no intention of becoming a hero. Erase him from history and what would have happened? Ian and Barbara would have just got on with their lives, and the Tribe of Gum would have probably died in the cold of winter. Other than that, not a lot would have changed. But now, when the Doctor's entire life is unravelled by the Great Intelligence, entropy increases. The entire universe starts to collapse. Back in 1963, the Doctor kidnapped two humans – sacrificing the lives they should have led to safeguard himself. In 2013, a human sacrificed herself a million times over to save the Doctor. And then the Doctor risked his own life to save hers. That is how much things have changed. The Doctor is, quite simply, our hero.

"I'm the Impossible Girl, and my story is done." No, Clara. That's not all you are, and this is not the end. Your destiny is in the stars, so let's go and search for it.

And incidentally, a happy 50th anniversary to all of you at home. Here's to the next 50 years! **DWM**

(The 2013 season was full of references to past Doctor Who – and so was this column! How many quotes – or near-quotes – did you spot?)

The Doctor finds himself in a 'base under siege' situation in *Cold War*.

> 'Clara is a a puzzle disguised as a person. Can the audience care about a companion created to be a plot point? Yes, because the Doctor cares...'

MYTH MAKERS

MARCUS WILSON
PRODUCER

Born in 1973, Yorkshireman Marcus Wilson grew up watching Tom Baker as the Doctor. By the time *Doctor Who* returned to television in 2005, Marcus was working in the TV industry himself, and was approached to be a First Assistant Director on the show. Unfortunately he wasn't available at this time, but as a fan of the programme he didn't give up on the idea of one day working on *Doctor Who*...

Marcus Wilson started his television career as an assistant grip on ITV soap opera *Emmerdale*, before becoming a Third Assistant Director, and then a Locations Manager. He later moved back into an Assistant Director's role. His first job as a First Assistant Director was on the Peter Davison comedy drama *At Home with the Braithwaites* in 2001. In 2007, Marcus received his first full producer credit on *True Dare Kiss* – a drama featuring another past Doctor, Paul McGann.

When Marcus learned that the producer's job on *Doctor Who* would become available following the 2009 Specials, he put his name forward for consideration, although it was still quite some time before he was approached about working for the show. Marcus eventually took over as *Doctor Who*'s series producer from 2011's *The Impossible Astronaut*, and will remain in this role for the upcoming 50th Anniversary and Christmas Specials, which will also see the final appearances of Matt Smith's Doctor.

Oh, and if you're wondering where you've seen Marcus before, take a closer look at the pictures on the wall of *The God Complex* hotel...

MEMORABLE MOMENTS

"Where are my mummy and daddy? They said they wouldn't be long. Are they coming back?"
The Bells of Saint John
A chilling moment as the real horror of what happened to Kizlet becomes clear.

"To you, I haven't been born yet, and to you I've been dead one hundred billion years. Is my body out there somewhere, in the ground?" *Hide*
Clara watches the entire life cycle of Earth and realises the magnitude of time travel.

"Hang on, I've got a sonic screwdriver." "Yeah? I've got a chair."
The Crimson Horror
Clara beats the Doctor in the Top Trumps category 'everyday objects that can be used to foil a villain's plan'.

"Don't steal that one, steal this one. The navigation system's knackered, but you'll have much more fun."
The Name of the Doctor
And the adventures begin – the whole of the last 50 years was kick-started by Clara!

STAR PERFORMANCE

JENNA COLEMAN
CLARA OSWALD

The Sixth Doctor was planning to take Peri to Blackpool at the start of the 1986 series – but this never happened due to the season being cancelled. But something important to *Doctor Who* *did* take place in Blackpool in 1986 – Jenna-Louise Coleman was born.

At the age of 11, Jenna won a role in the musical *Summer Holiday*. Later at school she became part of a theatre company that performed at venues including the Edinburgh Festival, where she won an award for her performance. Like her *Doctor Who* predecessor Karen Gillan, Jenna had to choose between attending drama school and taking a role in a television series, and like Karen, she opted for the acting role – in this case a high profile part in ITV soap opera *Emmerdale*.

The part of Jasmine earned Jenna several award nominations, including Best Newcomer and Best Actress, but after four years and several major storylines, she left the soap in 2009. She then joined the BBC's hit drama *Waterloo Road*, playing a schoolgirl – despite being 23 at the time.

After *Waterloo Road* she moved briefly to Los Angeles, but returned to the UK to take roles including a cockney stewardess in the 2012 ITV mini-series *Titanic*. Other roles followed in shows such as Stephen Poliakoff's *Dancing on the Edge*, and – of course – *Doctor Who*.

At her *Doctor Who* audition she impressed showrunner Steven Moffat not only with her chemistry she shared with Matt Smith, but also by her ability to talk even faster than the Eleventh Doctor. Although Jenna claims that *Doctor Who* is her grandmother's favourite programme, Jenna herself hadn't previously watched much of the show, but relished the challenge of playing not just one new character but three. She made her début in 2012's *Asylum of the Daleks* as Oswin Oswald, before returning as Victorian barmaid Clara in 2012's Christmas Special *The Snowmen*, and joining the Doctor full time in 2013's *The Bells of Saint John*.

Later this year, Jenna Coleman (who has now dropped the 'Louise' from her professional name) will be seen on screen as Lydia Wickham (*née* Bennett) in an adaptation of PD James's *Pride and Prejudice* sequel, *Death at Pemberley*.

THE DWM 2013 SEASON SURVEY

DOCTOR WHO MAGAZINE
AWARDS 2013

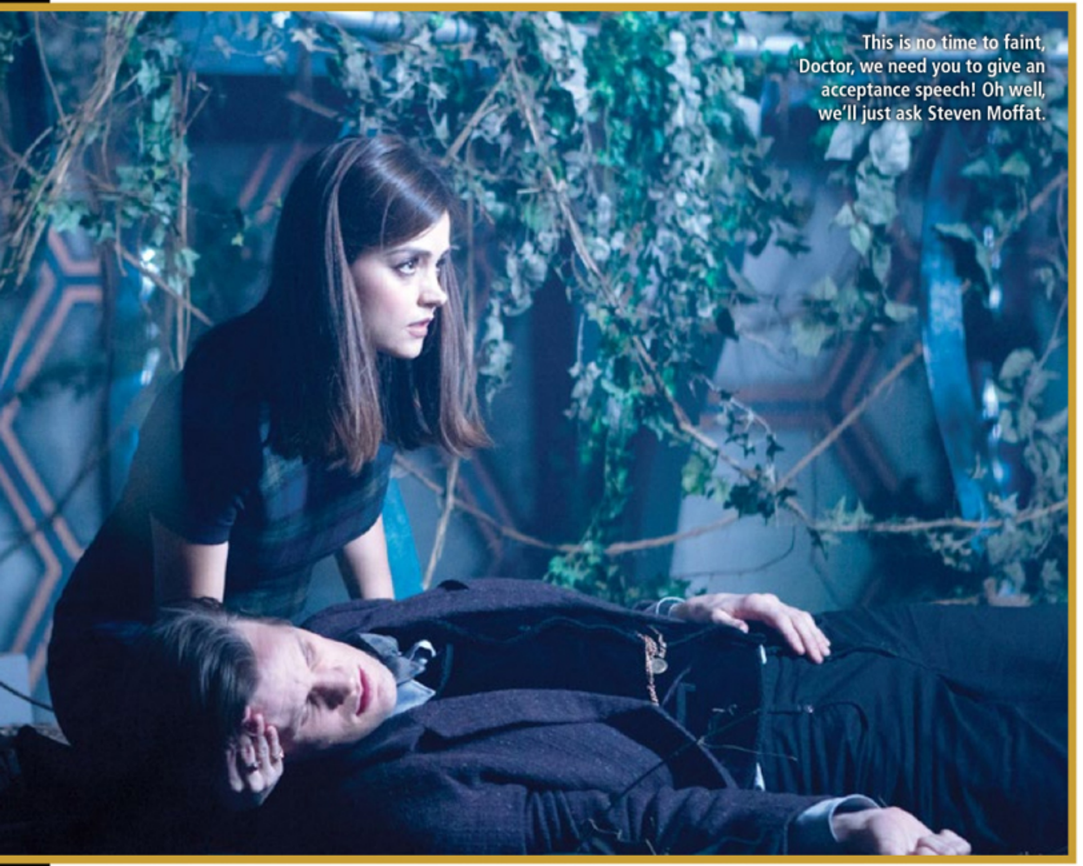
The 2013 run of *Doctor Who* had you scribbling away like never before! As your surveys flooded in, we counted and cogitated – and here are the results...

RESULTS COMPILED BY **PETER GRIFFITHS** | COMMENTARY BY **MARK WRIGHT**

★ FAVOURITE STORY ★

RANK	EPISODE TITLE	AVERAGE
1	The Name of the Doctor	8.63
2	The Snowmen	8.01
3	The Crimson Horror	7.88
4	The Bells of Saint John	7.43
5	Hide	7.42
6	Cold War	7.06
7	Nightmare in Silver	6.81
8	Journey to the Centre of the TARDIS	6.37
9	The Rings of Akhaten	5.22

STEVEN MOFFAT SAYS: "Well this is a bit thrilling. It's so tough at the end of a long *Doctor Who* shoot, and *The Name of the Doctor* was the last show we made. It was a murderously difficult script to write, so for that huge thanks must go to Caro Skinner, Marcus Wilson and Saul Metzstein for pushing and prodding me over the finish line, when all seemed lost. And then even bigger thanks to those same three for making an epic out of a great big pile of No Time and No Money. I continue to worship at the feet of the mighty Michael Pickwoad, who can make and build anything out of nothing. There is no show on television that would not be better for the presence of Team Paternoster – Neve McIntosh, Catrin Stewart and Dan Starkey. And, as always, Team TARDIS – Jenna Coleman and Matt Smith – who are magic in every frame, and the reason for this show's continued success. Thanks also to Richard E Grant for trying to kill the Doctor when he was already dead, and to John Hurt for owning Twitter, just by turning round."


This is no time to faint, Doctor, we need you to give an acceptance speech! Oh well, we'll just ask Steven Moffat.

AND YOU SAY:
As always, each of the nine stories featured in the 2013 poll was somebody's favourite, with every adventure gaining positive comments and votes across the board. The poll-winning *The Name of the Doctor* was always likely to be a strong contender, and Christopher Smith summed up this epic story in succint fashion: "Wow. Just. Wow." Meanwhile, Andrew Curnow of Pyworthy felt it was "not easy to judge fully without knowing how it all ends, but it was such an extraordinary thrill to see bits of William Hartnell and *Dragonfire* on a Saturday night. And *that* ending!" William Schneider of Roehampton was equally enthusiastic: "*The Name of the Doctor* had all the ingredients needed for an all-time classic – a terrific villain, terrifying monsters, an extraordinarily good supporting cast and humour. Oh, and *all the Doctors!* Unbeatable."

Coming in second place, the 2012 Christmas Special, *The Snowmen*, proved to be hugely popular. "An excellent return to form," announced Michael J Billinghurst from Hellesdon. "Vastra, Strax and Jenny form the best group of supporting characters since Jackie and Mickey!", while Ewan Morgan in Aberdeen thought it was "the best Matt Smith Christmas Special so far."

Mark Gatiss contributed two stories to the 2013 series, and it seems that third-placed *The Crimson Horror*'s Yorkshire-based scares struck a chord over the icy return in *Cold War* earlier in the series. Helen Beeston in Stoke-on-Trent couldn't get enough of it, admitting the story "turned me into a screeching, whooping very bouncy Tigger. The best Mark Gatiss story. More Yorkshireness from the Doctor, top stuff!"

"An imaginative season opener, cleverly put together," thought Michael Sheed about series première *The Bells of Saint John* by Steven Moffat, which came in fifth place. "The story moved along at breathtaking speed and I found myself applauding when the Doctor drove his motorbike up the Shard!" Barbara Temple of Celebration, Florida thought the London-set adventure was "capital" and her "favourite of the entire season – and it was up against some stiff competition."

Doctor Who newcomer Neil Cross' second script for the series, *Hide*, was a big hit at number six in the poll. "An effective ghost story," felt Sean Alexander of Holyhead, "spoilt only by a pseudo-scientific resolution." Despite his reservations, Sean thought that actors Dougray Scott and Jessica Raine provided the "best guest cast all season!" Meanwhile, Andrew Roe thought *Hide* was "a truly atmospheric episode!"

Hide: "truly atmospheric!"

The return of the Ice Warriors was always going to make an impact, and the 1980s-set period thriller *Cold War* from Mark Gatiss was considered to be "the best of the run," by Mr C Gudgeon in Wigston. Finlay Warralloo in Richmond thought it was "tense and claustrophobic," and went on to say, "The Ice Warriors are back and more impressive than ever. Let's hope we see the Martians again very soon."

Neil Gaiman followed up 2011's poll-winning *The Doctor's Wife* with a new take on the Cybermen for *Nightmare in Silver*, which took seventh place. Barbara Temple declared it a huge success: "*The Doctor's Wife* was very celebrated, but I think it has now been topped by *Nightmare in Silver*. Mr Gaiman set out to make the Cybermen scary again, and he has more than succeeded." Paul Cope liked the Cyber-story, but had some reservations: "We really need the return of the two-parters. *Nightmare in Silver* could have been quite respectable with more time to expand plot and allow for characterisation."

In eighth place came *Journey to the Centre of the TARDIS* by Stephen Thompson. "I actually quite liked this one, but the TARDIS corridors were unforgivably drab!" thought Hamish Crawford in Canada. Finlay Worrallo was disappointed not to see the Zero Room on the Doctor and Clara's journey, but still thought it was "a fun story."

Ninth-placed *The Rings of Akahten* by Neil Cross, although last in the poll, still won many fans. "The best story in years," declared Jenny Forbes of Worcester, "original, thoughtful and very moving." "A beautiful, imaginative piece of television," said Marcus Webster in Bradford, "although the writer's imagination may not have been matched by the budget on this occasion!" For Chris Kilby, it was a highlight of the 2013 series: "*The Rings of Akhaten* was bold, daring and above all, different. Everything *Doctor Who* should be."

The Rings of Akhaten: 'daring and different'.

★ BEST FEMALE GUEST STAR ★

RANK	ACTRESS (CHARACTER)	% VOTE
1	Dame Diana Rigg (Mrs Gillyflower)	18%
2	Neve McIntosh (Madame Vastra)	16%
3	Catrin Stewart (Jenny Flint)	16%
4	Rachael Stirling (Ada Gillyflower)	13%
5	Alex Kingston (Professor River Song)	12%
	Others	25%

YOU SAY: "The brilliant Diana Rigg dominated *The Crimson Horror*," said Adrian Faulkes on the Dame's poll-winning performance as Mrs Gillyflower. Ewan Morgan was equally enthusiastic about her chilling performance, advising, "Watch and learn, villains, watch and learn."

Dame Diana: "brilliant!"

DOCTOR WHO
AWARDS 2013

★ BEST MALE GUEST STAR ★

RANK	ACTOR (CHARACTER)	% VOTE
1	Dan Starkey (Strax)	26%
2	Richard E Grant (Doctor Simeon)	20%
3	Warwick Davis (Porridge)	16%
4	Dougray Scott (Professor Alec Palmer)	14%
5	David Warner (Grisenko)	11%
	Others	13%

DAN STARKEY SAYS: "Thank you so much to the readers of **DWM** for this award! Little did I guess, when I pored through the *Season Survey* results of my **DWM**s nearly 30 years ago, that I would one day be so fortunate as to win such an award myself! To be properly gushing, thanks must also go to the brilliant cast and crew I've worked with this season, including Mssrs Moffat and Gatiss for giving Strax his wonderful array of delusions, and the Millennium FX team, not least my usual prosthetic technician Becca [Smith] whose brushes literally make Strax the man he is. Or rather Sontaran! Pitiful humans..."

★ BEST WRITER ★

RANK	WRITER	% VOTE
1	Steven Moffat (*The Snowmen*, *Bells* and *Name*)	55%
2	Mark Gatiss (*Cold War* and *The Crimson Horror*)	29%
3	Neil Cross (*The Rings of Akhaten* and *Hide*)	8%
4	Neil Gaiman (*Nightmare in Silver*)	6%
5	Steve Thompson (*Journey to the Centre*)	2%

STEVEN MOFFAT SAYS: "Thrilled to win this, sheepish at the better writers I've beaten to the prize. Mitigate my shame and give three cheers for Team 7b, Neil Cross, Mark Gatiss, Steve Thompson, and Neil Gaiman."

★ BEST DIRECTOR ★

RANK	DIRECTOR	% VOTE
1	Saul Metzstein (*Snowmen*, *Crimson* and *Name*)	61%
2	Jamie Payne (*Hide*)	13%
3	Douglas Mackinnon (*Cold War*)	8%
4	Mat King (*Journey to the Centre of the TARDIS*)	8%
5	Colm McCarthy (*The Bells of Saint John*)	7%
6	Stephen Wolfenden (*Nightmare in Silver*)	2%
7	Farren Blackburn (*The Rings of Akhaten*)	1%

SAUL METZSTEIN SAYS: "I know how much *Doctor Who* fans care about the programme, so I feel really honoured that they voted me for this award. I don't know if I'm the best director this year, but I do know that I'm the most prolific! But it was so much fun – particularly getting to work with Matt Smith – that I kept coming back for more. I can't think of another programme where you get given such clever, crazy stories, and get to make them with such a talented cast and crew.

"I've just finished directing two episodes of *The Musketeers* (Toby Haynes, Richard Clarke and Farren Blackburn also did episodes, so there's a very strong *Doctor Who* presence), where Peter Capaldi was starring as Cardinal Richelieu. He's a great actor, so I'm really looking forward to seeing where the Doctor goes next..."

DOCTOR WHO
AWARDS 2013
BEST DIRECTOR
SAUL METZSTEIN

The First Doctor meets Clara on Gallifrey in *The Name of the Doctor*.

★ FAVOURITE MUSICAL SCORE ★

RANK	EPISODE TITLE	% VOTE
1	The Name of the Doctor	36%
2	The Rings of Akhaten	19%
3	The Snowmen	14%
4	The Bells of Saint John	9%
5	The Crimson Horror	9%
	Others	13%

YOU SAY: "Murray Gold has excelled himself with the season finale," felt Colin White in Brentwood. "So many recognisable themes and the *Name of the Doctor* piece itself was my favourite overall score."

★ FAVOURITE SPECIAL EFFECT ★

RANK	EFFECT	% VOTE
1	Clara meeting all the old Doctors	17%
2	The Rings of Akhaten	7%
3	The Doctor rides a motorbike up the Shard	6%
4	The centre of the TARDIS	6%
5	The Ice Warrior reveals under his helmet	5%
	Others	59%

YOU SAY: Miles Taylor thought "The Sun God from *The Rings of Akhaten* was truly striking," but Karen Blocher from Tuscon, USA, summed up what many of you thought about the opening of *The Name of the Doctor*: "I can't think of a more thrilling moment than Clara interrupting the Doctor and Susan as they are about to steal the TARDIS. All the Doctor cameos are great, but that bit is wonderful in every way."

★ FAVOURITE MONSTER/VILLAIN ★

RANK	MONSTER/VILLAIN	% VOTE
1	The Ice Warrior/Skaldak	21%
2	Doctor Simeon/The Great Intelligence	15%
3	The Whispermen	13%
4	The Cybermen	12%
5	Mrs Gillyflower	9%
	Others	30%

YOU SAY: The return of the Ice Warriors was a clear winner in this category, with Skaldak taking over 20% of the vote. "The best update of monster look since the series returned," thought Craig Watts in Bristol. There might not have been any Yeti, but the Great Intelligence was a popular return. "Superbly acted by Richard E Grant, who stole every scene," said Daniel Sharp of Falkirk.

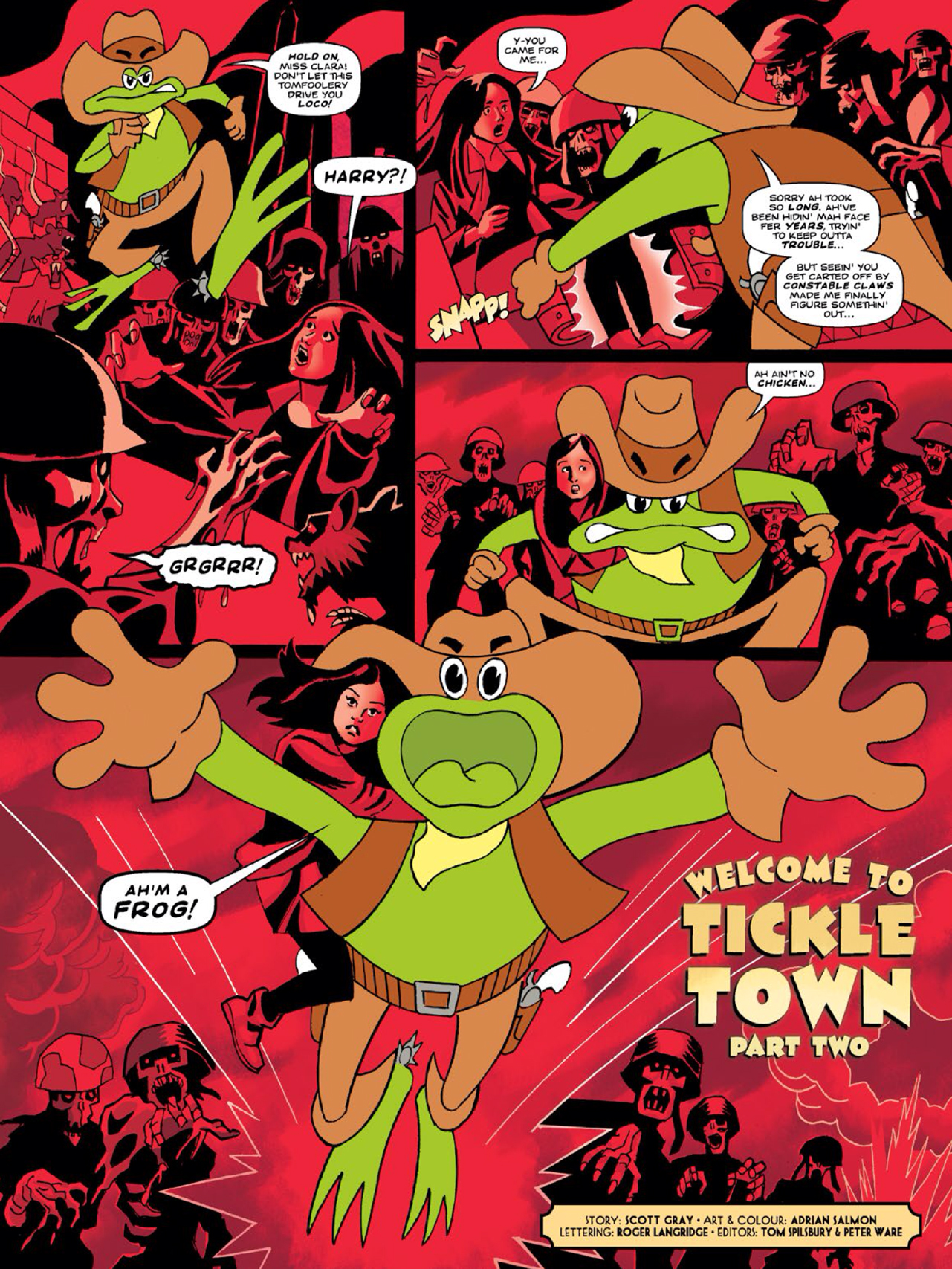
★ FAVOURITE 'BIT' ★

"Strax and the memory worm in *The Snowmen*," was Trevor Knight in Droitwitch's nomination for his Favourite Bit of the season. "A great scene, brilliantly played by everyone, particularly Dan Starkey." "'Goodbye. Sweetie.' Heartbreaking," said a teary Carol White, while, like many of you, Tom King from Oxfordshire found the opening of *The Name of the Doctor* totally irresistible: "Seeing Clara running through the Doctor's timestream was the highlight of the series. We finally see old Doctors hanging from cliffs in the twenty-first century series! Nothing could be more exciting," But for Andrew Roe in Twickenham, there was only one choice for his favourite thing in the series. "Matt Smith. He has been outstanding, never less than 100%."

The Time Lords – wanted back!

★ WHAT NEXT? ★

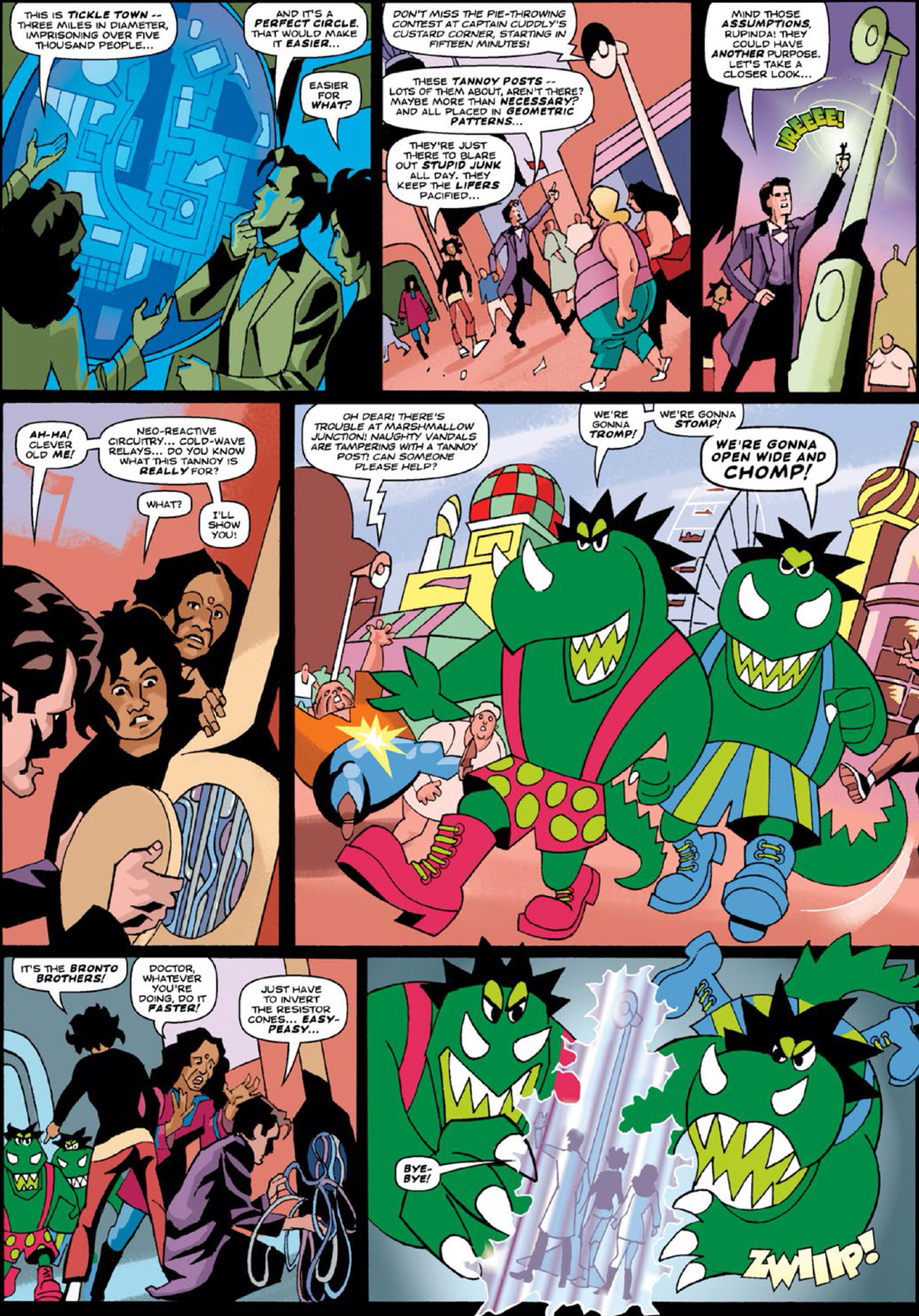
"David Bradley and the cast of *An Adventure in Space and Time* to record a version of *The Plotters* novel for BBC Four," is what John Copland would like to see in 2014, while Jeremy Clarke in Cleethorpes wants "Jago & Litefoot announced as guest stars in a BBC Three Paternoster gang spin-off!" For *The Day of the Doctor*, Julie Cardle in Boston, USA would like "the John Hurt character to be revealed as the Doctor's father," and Sam Walland has a simple request: "Get Peter Jackson involved!" Many readers are keen to see a return for the Time Lords/Gallifrey/the Master/Axons, but John Bates in Burnsall just wants to see "*Doctor Who* remain the same brilliant, innovative series for another 50 years!" DWM

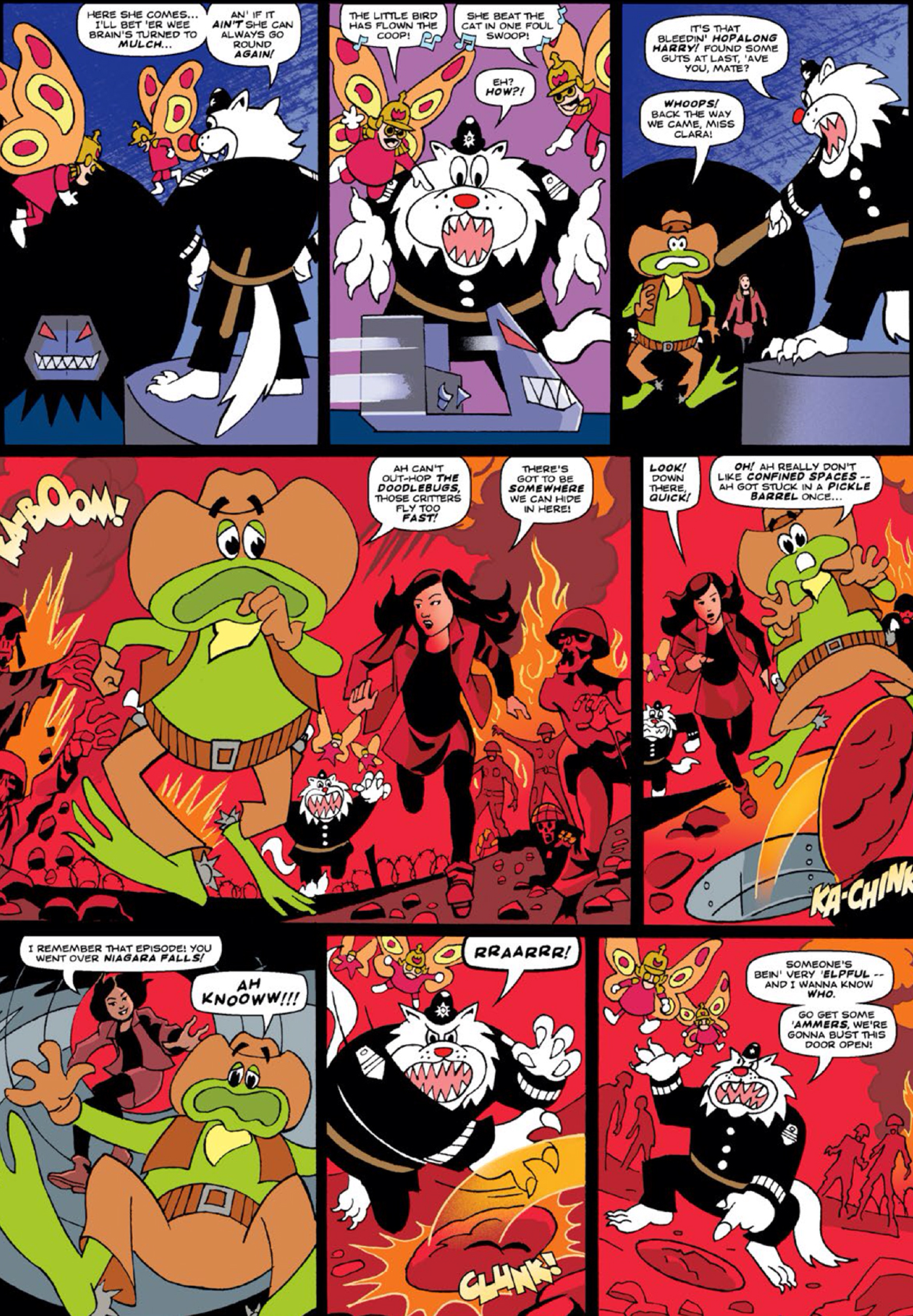

HOLD ON, MISS CLARA! DON'T LET THIS TOMFOOLERY DRIVE YOU LOCO!
HARRY?!
GRGRRR!
Y-YOU CAME FOR ME...
SORRY AH TOOK SO LONG. AH'VE BEEN HIDIN' MAH FACE FER YEARS, TRYIN' TO KEEP OUTTA TROUBLE...
BUT SEEIN' YOU GET CARTED OFF BY CONSTABLE CLAWS MADE ME FINALLY FIGURE SOMETHIN' OUT...
SNAPP!
AH AIN'T NO CHICKEN...
AH'M A FROG!

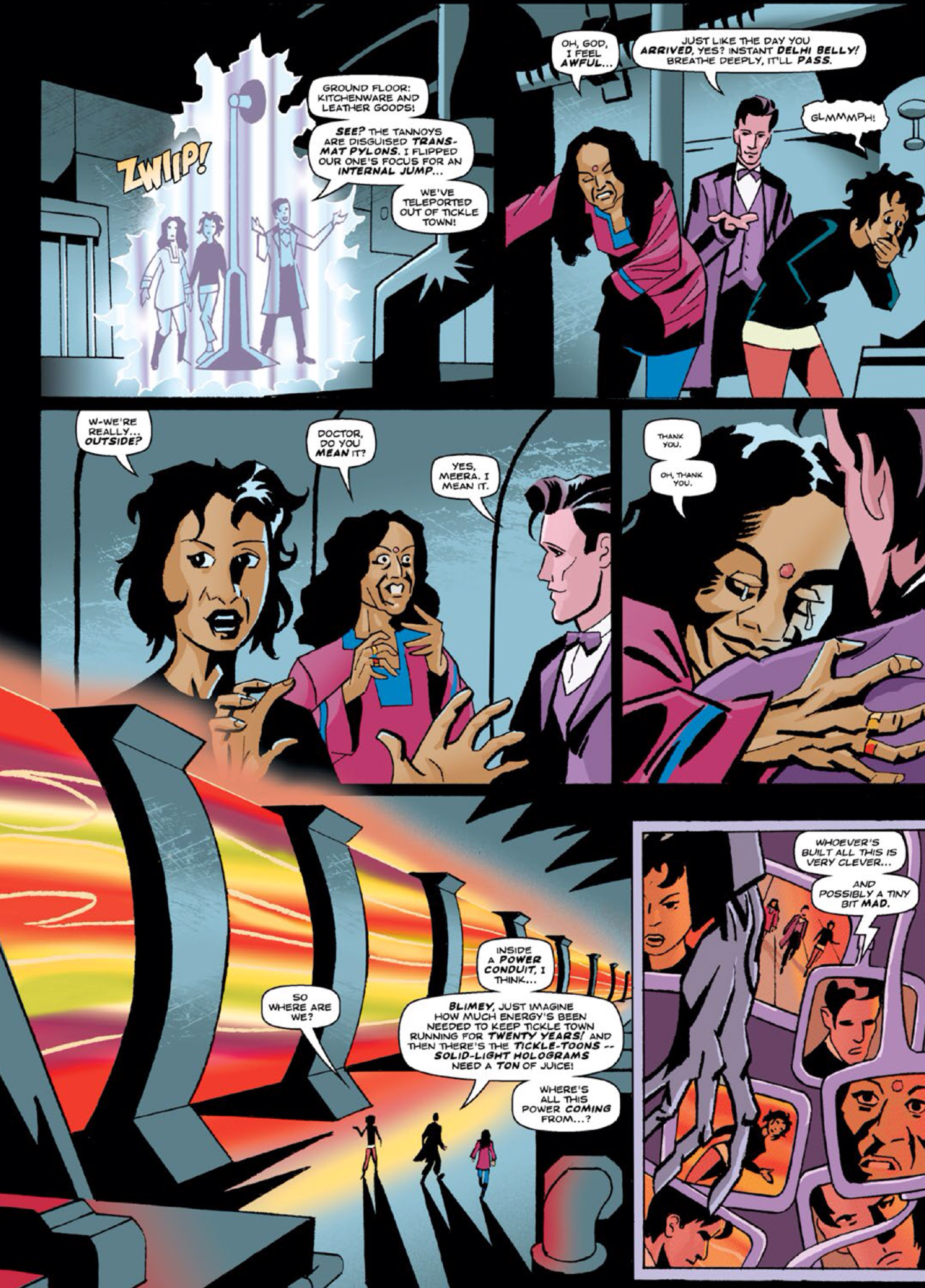
WELCOME TO TICKLE TOWN

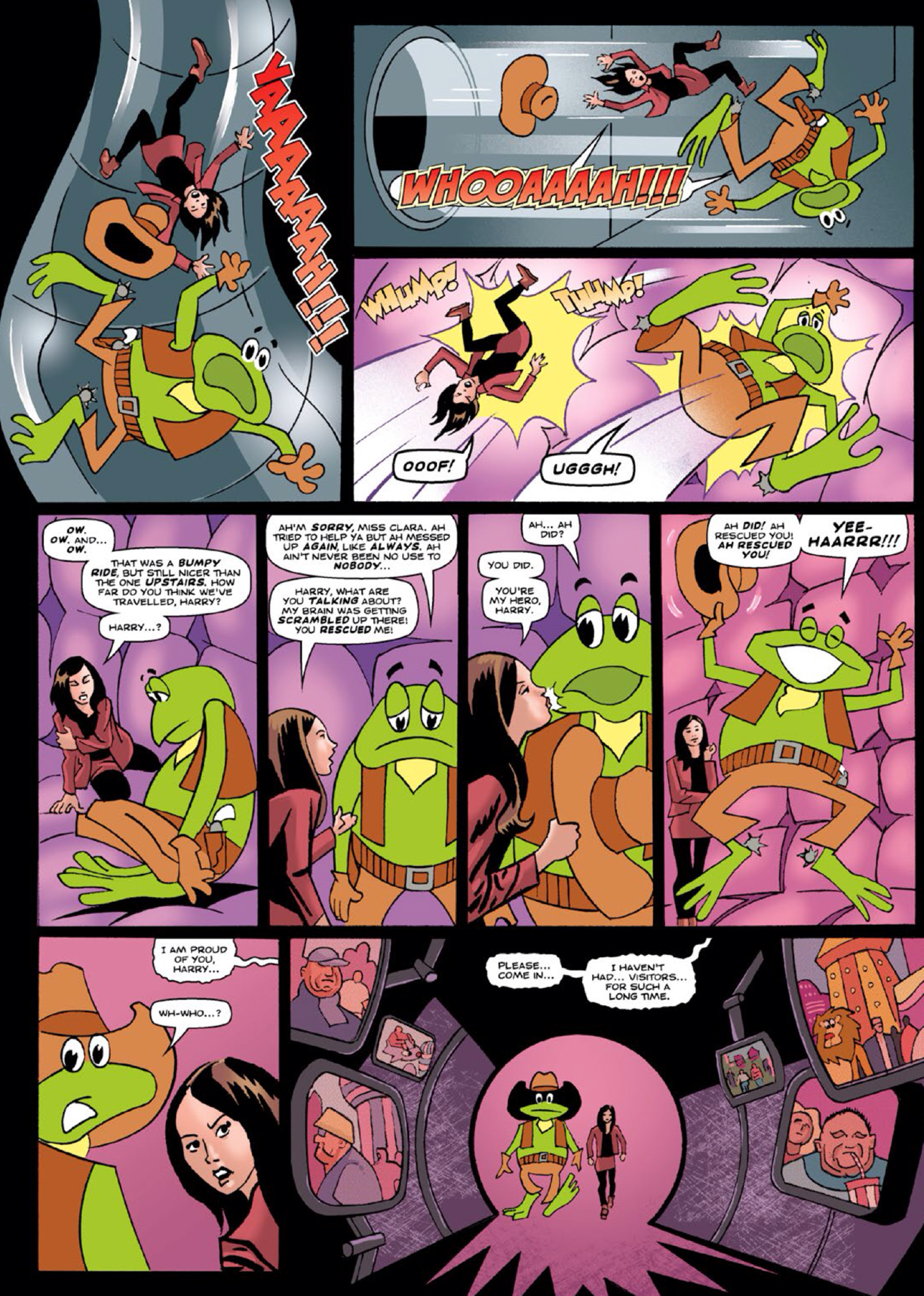
PART TWO

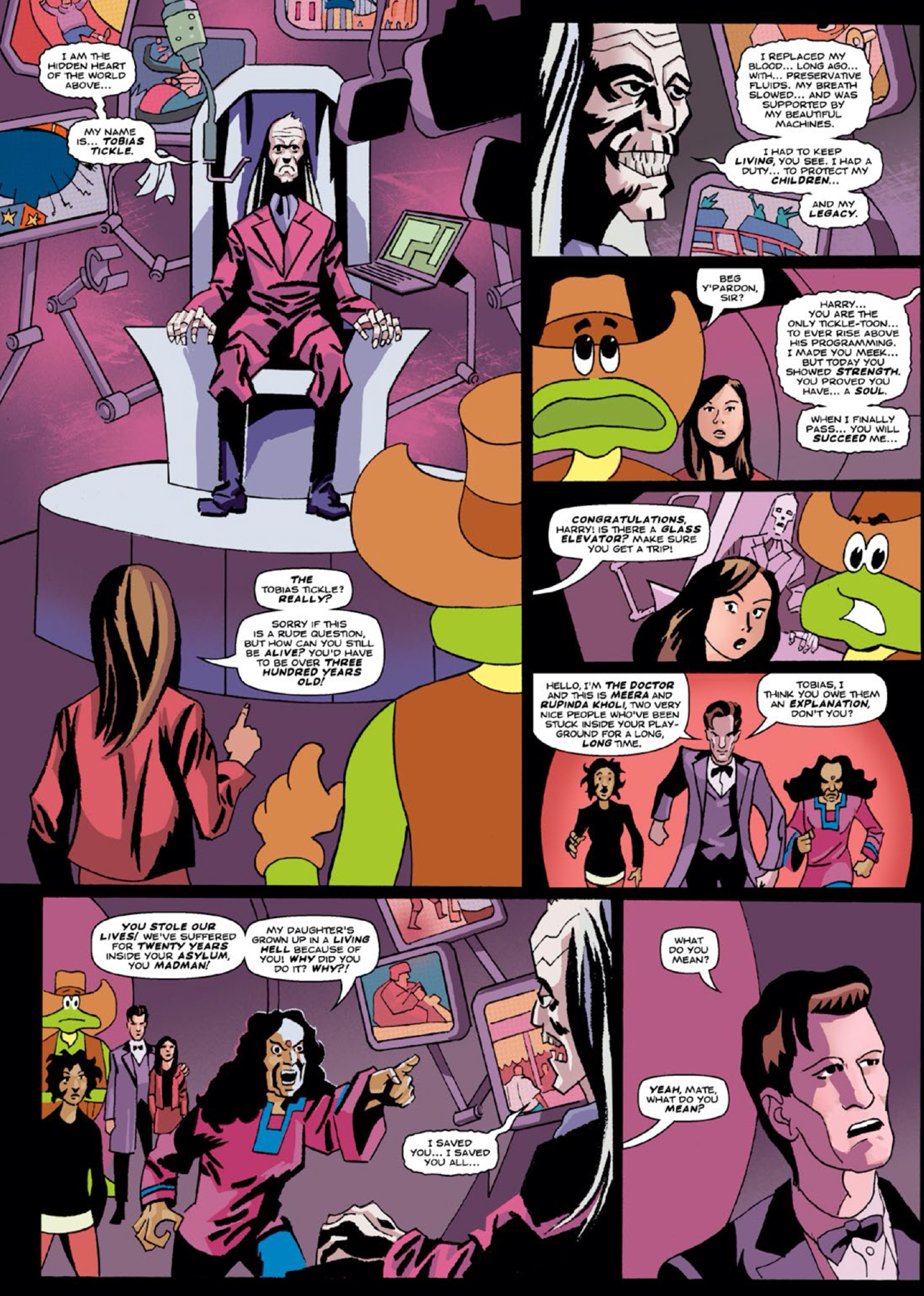
STORY: **SCOTT GRAY** • ART & COLOUR: **ADRIAN SALMON**
LETTERING: **ROGER LANGRIDGE** • EDITORS: **TOM SPILSBURY & PETER WARE**

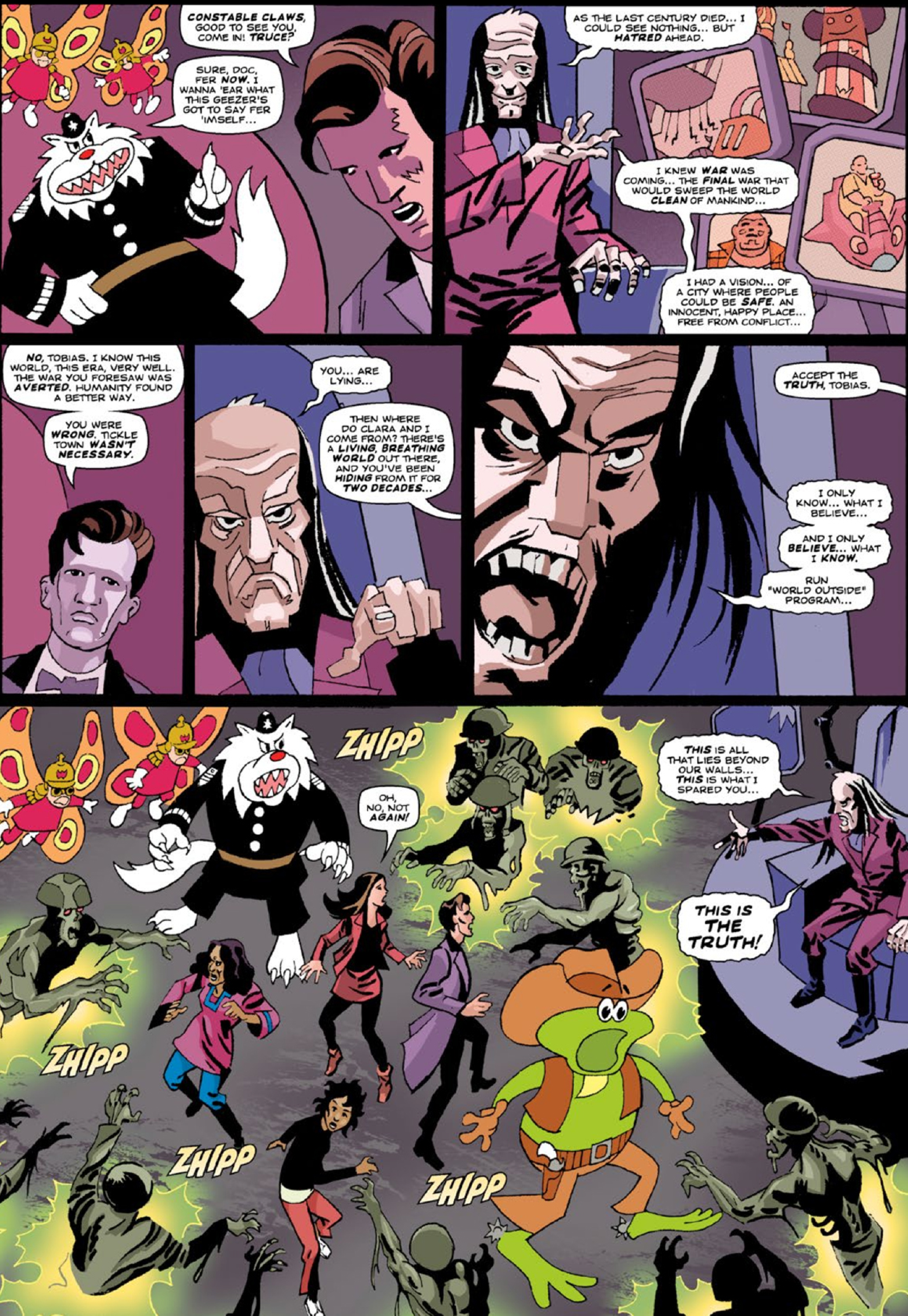

THIS IS TICKLE TOWN -- THREE MILES IN DIAMETER, IMPRISONING OVER FIVE THOUSAND PEOPLE...
AND IT'S A PERFECT CIRCLE. THAT WOULD MAKE IT EASIER...
EASIER FOR WHAT?
DON'T MISS THE PIE-THROWING CONTEST AT CAPTAIN CUDDLY'S CUSTARD CORNER, STARTING IN FIFTEEN MINUTES!
THESE TANNOY POSTS -- LOTS OF THEM ABOUT, AREN'T THERE? MAYBE MORE THAN NECESSARY? AND ALL PLACED IN GEOMETRIC PATTERNS...
THEY'RE JUST THERE TO BLARE OUT STUPID JUNK ALL DAY. THEY KEEP THE LIFERS PACIFIED...
MIND THOSE ASSUMPTIONS, RUPINDA! THEY COULD HAVE ANOTHER PURPOSE. LET'S TAKE A CLOSER LOOK...
VREEEE!
AH-HA! CLEVER OLD ME!
NEO-REACTIVE CIRCUITRY... COLD-WAVE RELAYS... DO YOU KNOW WHAT THIS TANNOY IS REALLY FOR?
WHAT?
I'LL SHOW YOU!
OH DEAR! THERE'S TROUBLE AT MARSHMALLOW JUNCTION! NAUGHTY VANDALS ARE TAMPERING WITH A TANNOY POST! CAN SOMEONE PLEASE HELP?
WE'RE GONNA TROMP!
WE'RE GONNA STOMP!
WE'RE GONNA OPEN WIDE AND CHOMP!
IT'S THE BRONTO BROTHERS!
DOCTOR, WHATEVER YOU'RE DOING, DO IT FASTER!
JUST HAVE TO INVERT THE RESISTOR CONES... EASY-PEASY...
BYE-BYE!
ZWIIIP!

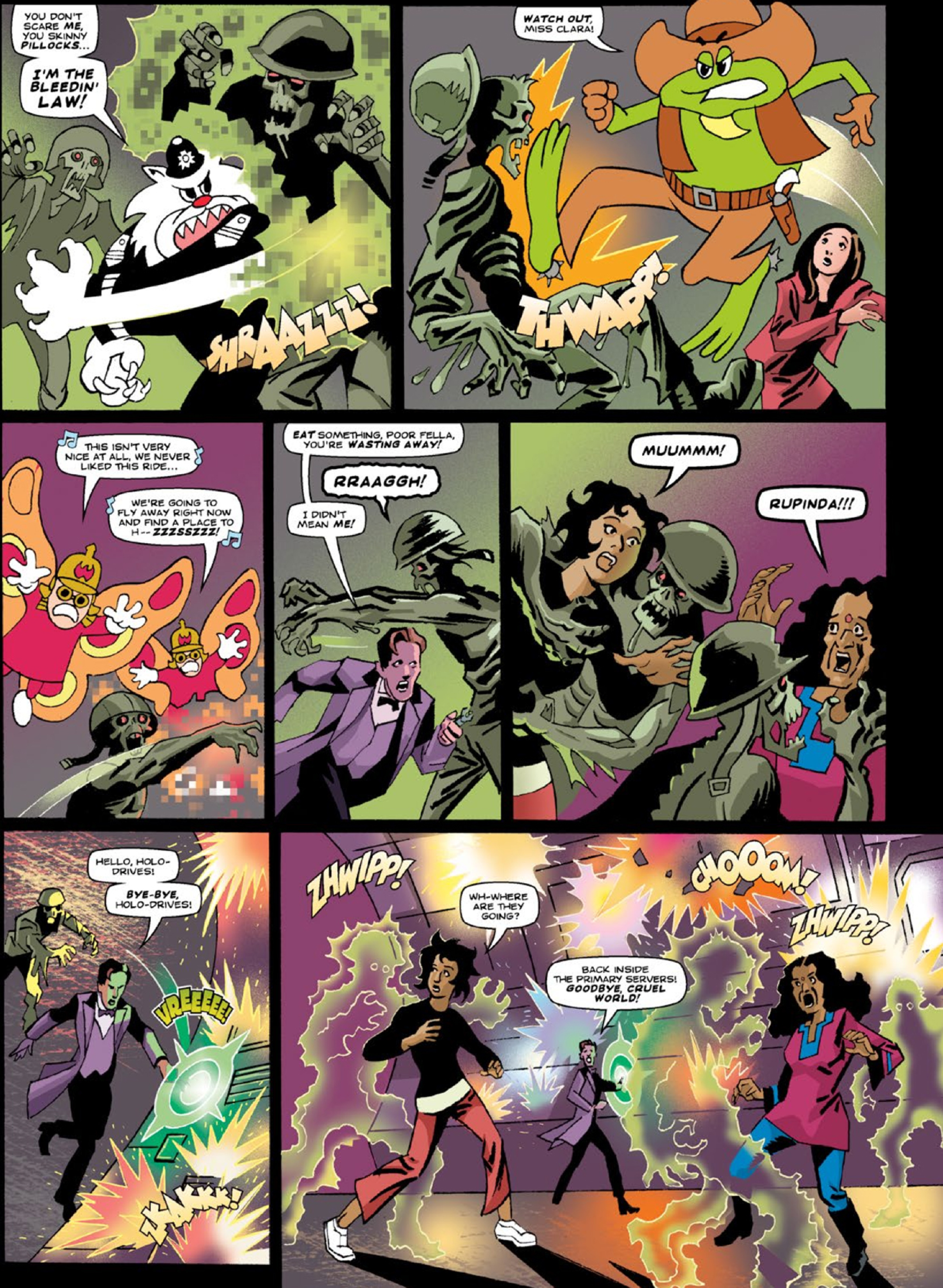

HERE SHE COMES... I'LL BET 'ER WEE BRAIN'S TURNED TO MULCH...
AN' IF IT AIN'T SHE CAN ALWAYS GO ROUND AGAIN!
THE LITTLE BIRD HAS FLOWN THE COOP!
SHE BEAT THE CAT IN ONE FOUL SWOOP!
EH? HOW?!
IT'S THAT BLEEDIN' HOPALONG HARRY! FOUND SOME GUTS AT LAST, 'AVE YOU, MATE?
WHOOPS! BACK THE WAY WE CAME, MISS CLARA!
KA-BOOM!
AH CAN'T OUT-HOP THE DOODLEBUGS, THOSE CRITTERS FLY TOO FAST!
THERE'S GOT TO BE SOMEWHERE WE CAN HIDE IN HERE!
LOOK! DOWN THERE, QUICK!
OH! AH REALLY DON'T LIKE CONFINED SPACES -- AH GOT STUCK IN A PICKLE BARREL ONCE...
KA-CHINK!
I REMEMBER THAT EPISODE! YOU WENT OVER NIAGARA FALLS!
AH KNOOWW!!!
RRAARRR!
CLUNK!
SOMEONE'S BEIN' VERY 'ELPFUL -- AND I WANNA KNOW WHO.
GO GET SOME 'AMMERS, WE'RE GONNA BUST THIS DOOR OPEN!

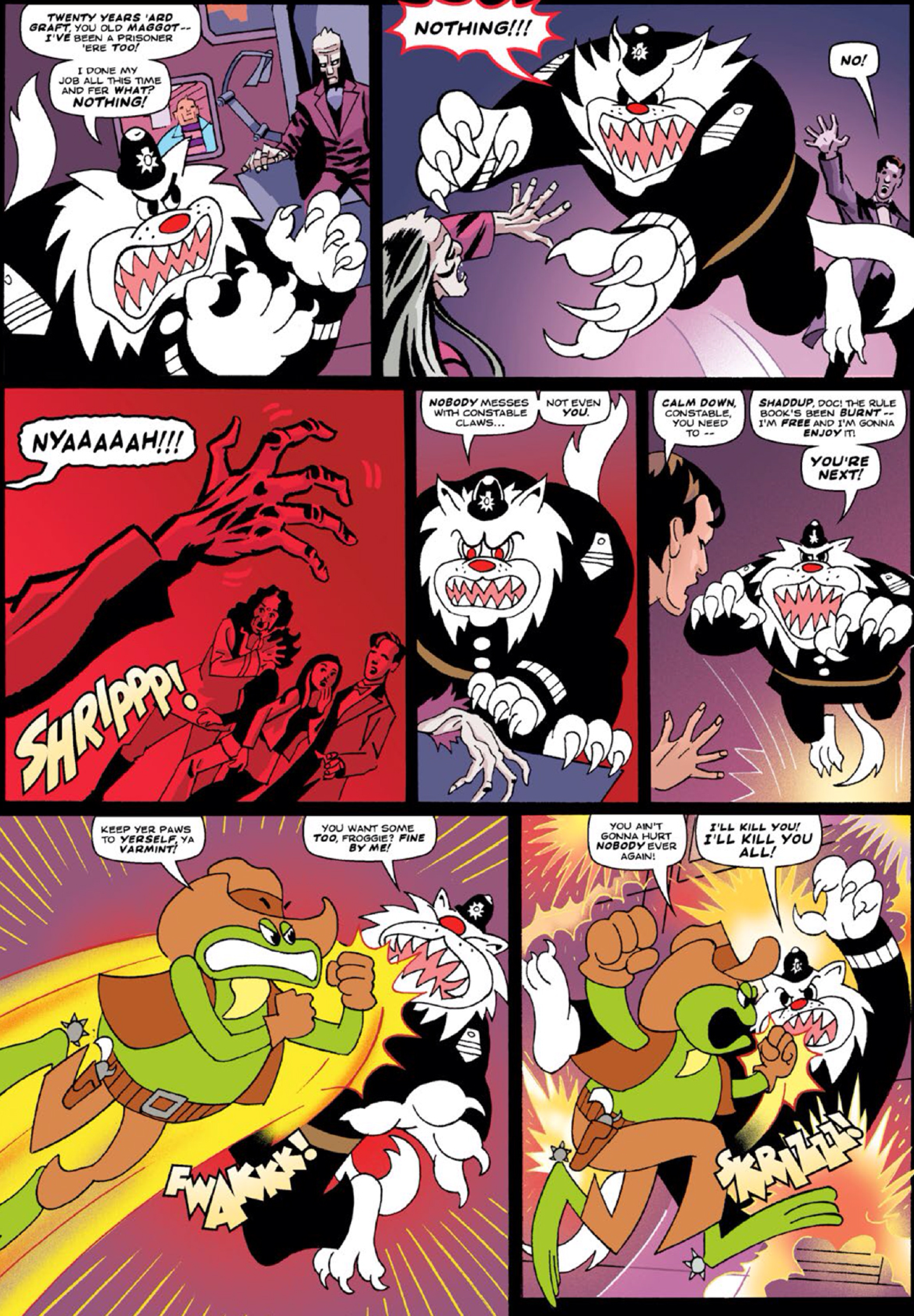

ZWIIP!
GROUND FLOOR: KITCHENWARE AND LEATHER GOODS!
SEE? THE TANNOYS ARE DISGUISED TRANS-MAT PYLONS. I FLIPPED OUR ONE'S FOCUS FOR AN INTERNAL JUMP...
WE'VE TELEPORTED OUT OF TICKLE TOWN!
OH, GOD, I FEEL AWFUL...
JUST LIKE THE DAY YOU ARRIVED, YES? INSTANT DELHI BELLY! BREATHE DEEPLY, IT'LL PASS.
GLMMMPH!
W-WE'RE REALLY... OUTSIDE?
DOCTOR, DO YOU MEAN IT?
YES, MEERA. I MEAN IT.
THANK YOU.
OH, THANK YOU.
SO WHERE ARE WE?
INSIDE A POWER CONDUIT, I THINK...
BLIMEY, JUST IMAGINE HOW MUCH ENERGY'S BEEN NEEDED TO KEEP TICKLE TOWN RUNNING FOR TWENTY YEARS! AND THEN THERE'S THE TICKLE-TOONS -- SOLID-LIGHT HOLOGRAMS NEED A TON OF JUICE!
WHERE'S ALL THIS POWER COMING FROM...?
WHOEVER'S BUILT ALL THIS IS VERY CLEVER...
AND POSSIBLY A TINY BIT MAD.

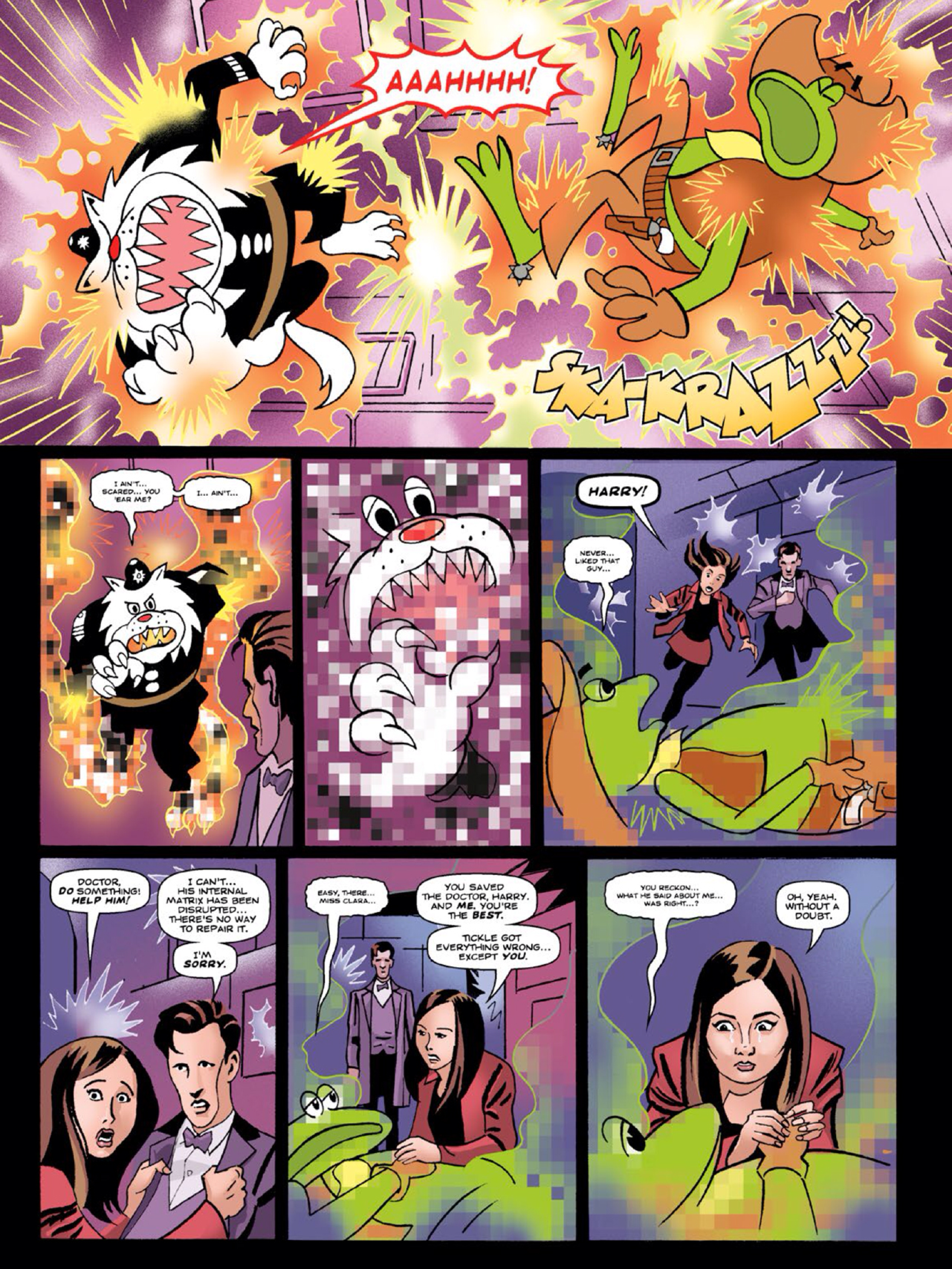

YAAAAAAAAH!!!!
WHOOAAAAAH!!!
WHUMP!
THUMP!
OOOF!
UGGGH!
OW. OW. AND... OW.
THAT WAS A **BUMPY RIDE**, BUT STILL NICER THAN THE ONE **UPSTAIRS**. HOW FAR DO YOU THINK WE'VE TRAVELLED, HARRY?
HARRY...?
AH'M **SORRY**, MISS CLARA. AH TRIED TO HELP YA BUT AH MESSED UP **AGAIN**, LIKE **ALWAYS**. AH AIN'T NEVER BEEN NO USE TO **NOBODY**...
HARRY, WHAT ARE YOU **TALKING** ABOUT? MY BRAIN WAS GETTING **SCRAMBLED** UP THERE! YOU **RESCUED** ME!
AH... AH DID?
YOU DID.
YOU'RE MY HERO, HARRY.
AH **DID!** AH RESCUED YOU! **AH RESCUED YOU!**
YEE-HAARRR!!!
I AM PROUD OF YOU, HARRY...
WH-WHO...?
PLEASE... COME IN...
I HAVEN'T HAD... VISITORS... FOR SUCH A LONG TIME.

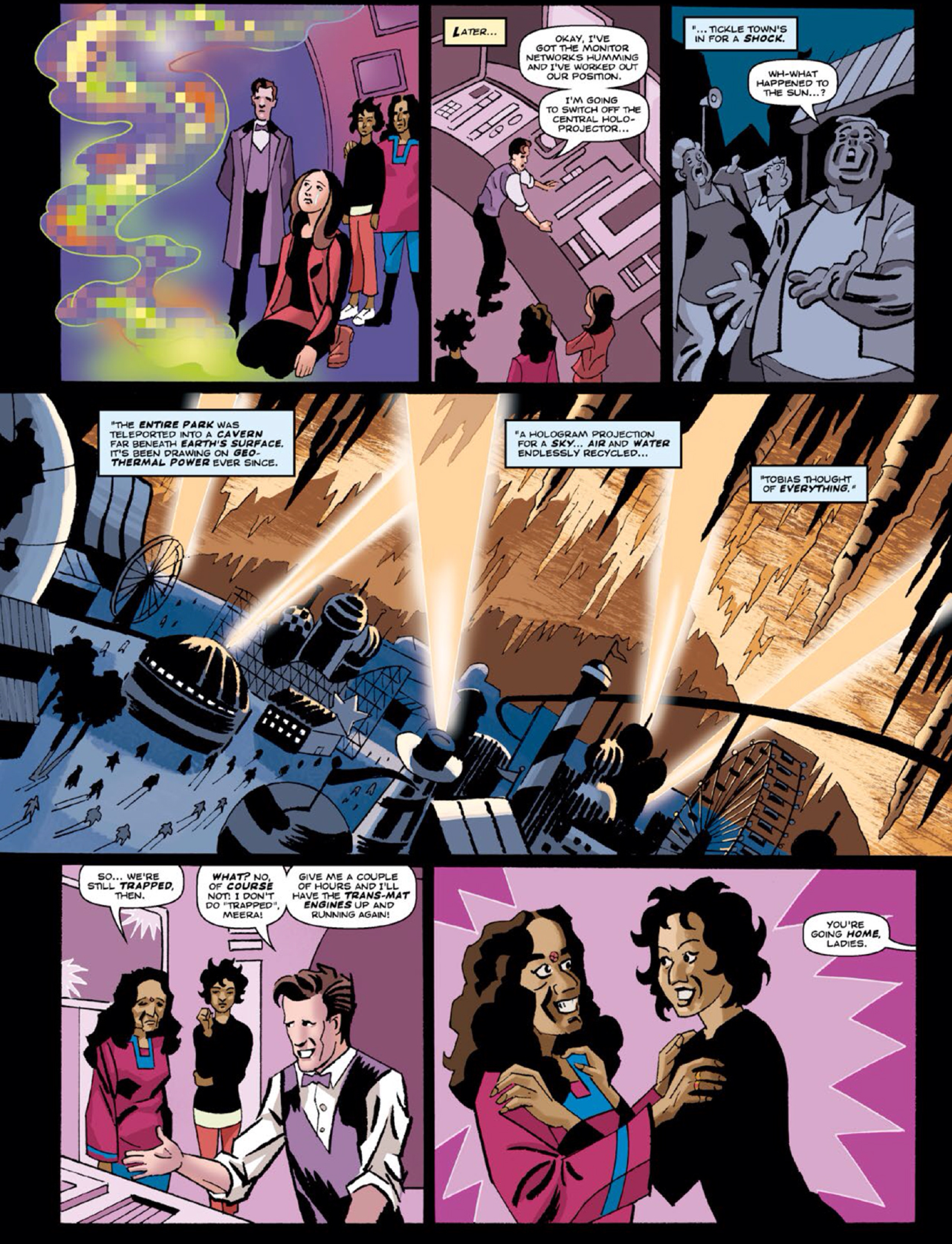

I AM THE HIDDEN HEART OF THE WORLD ABOVE...
MY NAME IS... *TOBIAS TICKLE.*
THE TOBIAS TICKLE? *REALLY?*
SORRY IF THIS IS A RUDE QUESTION, BUT HOW CAN YOU STILL BE *ALIVE?* YOU'D HAVE TO BE OVER *THREE HUNDRED YEARS OLD!*
I REPLACED MY BLOOD... LONG AGO... WITH... PRESERVATIVE FLUIDS. MY BREATH SLOWED... AND WAS SUPPORTED BY MY BEAUTIFUL MACHINES.
I HAD TO KEEP *LIVING,* YOU SEE. I HAD A DUTY... TO PROTECT MY *CHILDREN...*
AND MY *LEGACY.*
BEG Y'PARDON, SIR?
HARRY... YOU ARE THE ONLY TICKLE-TOON... TO EVER RISE ABOVE HIS PROGRAMMING. I MADE YOU MEEK... BUT TODAY YOU SHOWED *STRENGTH.* YOU PROVED YOU HAVE... A *SOUL.*
WHEN I FINALLY PASS... YOU WILL *SUCCEED* ME...
CONGRATULATIONS, HARRY! IS THERE A *GLASS ELEVATOR?* MAKE SURE YOU GET A TRIP!
HELLO, I'M *THE DOCTOR* AND THIS IS *MEERA* AND *RUPINDA KHOLI,* TWO VERY NICE PEOPLE WHO'VE BEEN STUCK INSIDE YOUR PLAYGROUND FOR A LONG, *LONG* TIME.
TOBIAS, I THINK YOU OWE THEM AN *EXPLANATION,* DON'T YOU?
YOU STOLE OUR LIVES! WE'VE SUFFERED FOR *TWENTY YEARS* INSIDE YOUR *ASYLUM,* YOU *MADMAN!*
MY DAUGHTER'S GROWN UP IN A *LIVING HELL* BECAUSE OF YOU! *WHY* DID YOU DO IT? *WHY?!*
I SAVED YOU... I SAVED YOU ALL...
WHAT DO YOU MEAN?
YEAH, MATE, WHAT DO YOU *MEAN?*

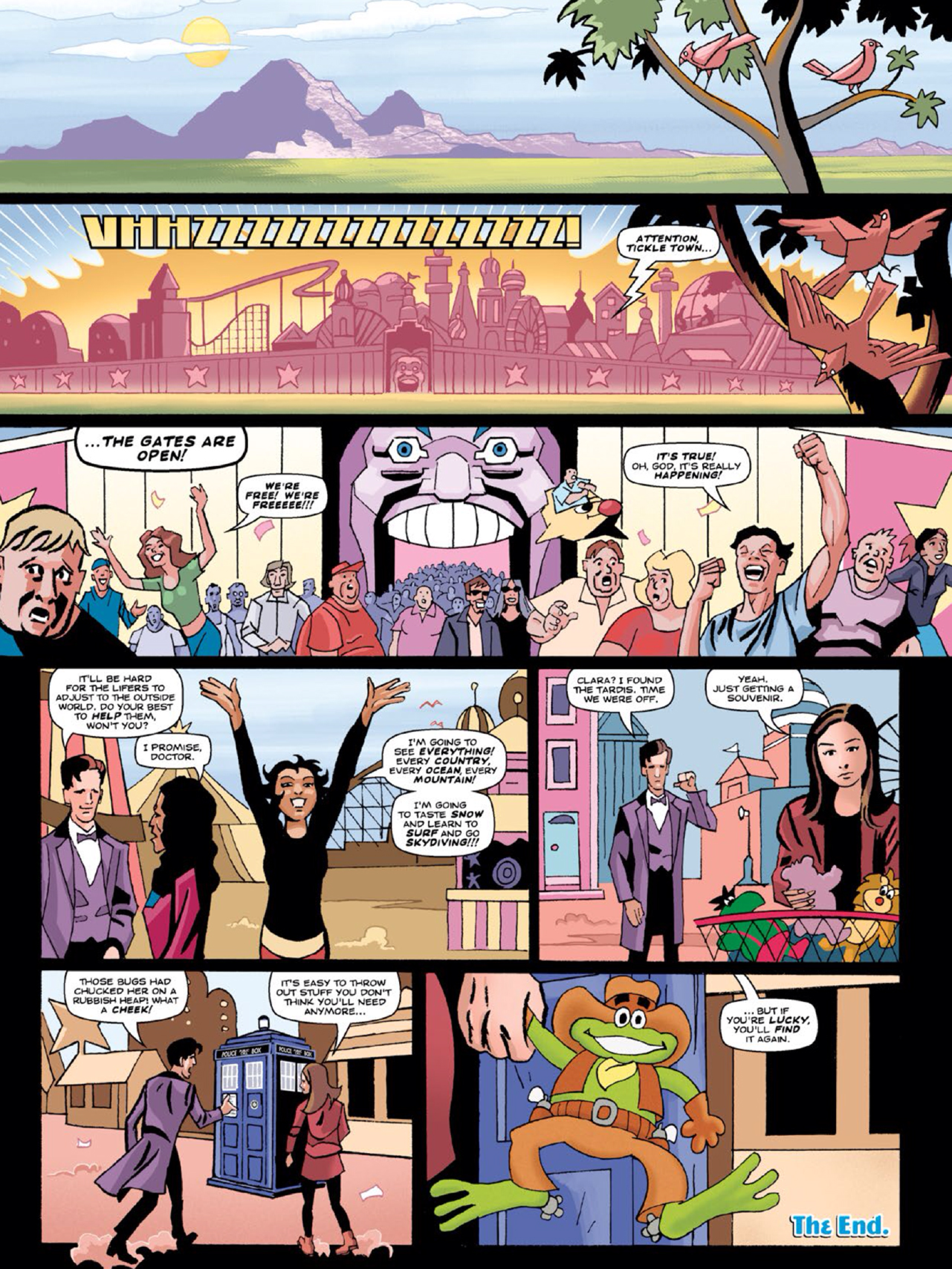

CONSTABLE CLAWS, GOOD TO SEE YOU, COME IN! TRUCE?
SURE, DOC, FER NOW. I WANNA 'EAR WHAT THIS GEEZER'S GOT TO SAY FER 'IMSELF...
AS THE LAST CENTURY DIED... I COULD SEE NOTHING... BUT HATRED AHEAD.
I KNEW WAR WAS COMING... THE FINAL WAR THAT WOULD SWEEP THE WORLD CLEAN OF MANKIND...
I HAD A VISION... OF A CITY WHERE PEOPLE COULD BE SAFE. AN INNOCENT, HAPPY PLACE... FREE FROM CONFLICT...
NO, TOBIAS. I KNOW THIS WORLD, THIS ERA, VERY WELL. THE WAR YOU FORESAW WAS AVERTED. HUMANITY FOUND A BETTER WAY.
YOU WERE WRONG. TICKLE TOWN WASN'T NECESSARY.
YOU... ARE LYING...
THEN WHERE DO CLARA AND I COME FROM? THERE'S A LIVING, BREATHING WORLD OUT THERE, AND YOU'VE BEEN HIDING FROM IT FOR TWO DECADES...
ACCEPT THE TRUTH, TOBIAS.
I ONLY KNOW... WHAT I BELIEVE...
AND I ONLY BELIEVE... WHAT I KNOW.
RUN "WORLD OUTSIDE" PROGRAM...
ZHIPP
OH, NO, NOT AGAIN!
THIS IS ALL THAT LIES BEYOND OUR WALLS... THIS IS WHAT I SPARED YOU...
THIS IS THE TRUTH!
ZHIPP
ZHIPP
ZHIPP


YOU DON'T SCARE *ME*, YOU SKINNY *PILLOCKS...*
I'M THE BLEEDIN' LAW!
SHRAAZZZZ!
WATCH OUT, MISS CLARA!
THWAPP!
THIS ISN'T VERY NICE AT ALL, WE NEVER LIKED THIS RIDE...
WE'RE GOING TO FLY AWAY RIGHT NOW AND FIND A PLACE TO H-- *ZZZSSZZZ!*
EAT SOMETHING, POOR FELLA, YOU'RE *WASTING AWAY!*
RRAAGGH!
I DIDN'T MEAN *ME!*
MUUMMM!
RUPINDA!!!
HELLO, HOLO-DRIVES!
BYE-BYE, HOLO-DRIVES!
VREEEEE!
ZAKKK!
ZHWIPP!
WH-WHERE ARE THEY GOING?
CHOOOM!
ZHWIPP!
BACK INSIDE THE PRIMARY SERVERS! *GOODBYE, CRUEL WORLD!*

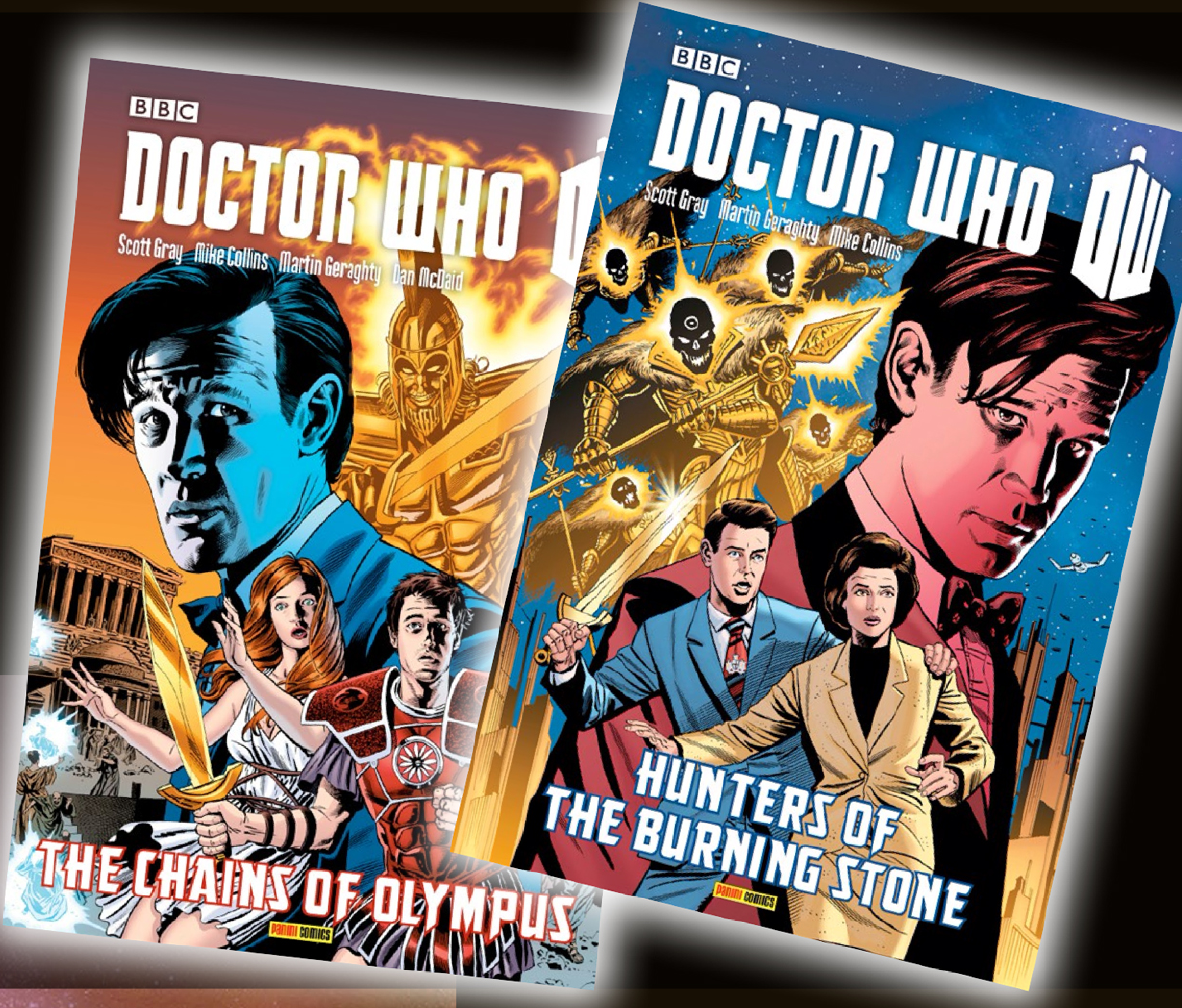

TWENTY YEARS 'ARD GRAFT, YOU OLD MAGGOT-- I'VE BEEN A PRISONER 'ERE TOO!
I DONE MY JOB ALL THIS TIME AND FER WHAT? NOTHING!
NOTHING!!!
NO!
NYAAAAAH!!!
SHRIPPP!
NOBODY MESSES WITH CONSTABLE CLAWS...
NOT EVEN YOU.
CALM DOWN, CONSTABLE, YOU NEED TO --
SHADDUP, DOC! THE RULE BOOK'S BEEN BURNT -- I'M FREE AND I'M GONNA ENJOY IT!
YOU'RE NEXT!
KEEP YER PAWS TO YERSELF, YA VARMINT!
YOU WANT SOME TOO, FROGGIE? FINE BY ME!
FWAKKK!
YOU AIN'T GONNA HURT NOBODY EVER AGAIN!
I'LL KILL YOU! I'LL KILL YOU ALL!
SKRIZZZ!


AAAHHHH!
SKA-KRAZZZT!
I AIN'T... SCARED... YOU 'EAR ME?
I... AIN'T...
HARRY!
NEVER... LIKED THAT GUY...
DOCTOR, **DO** SOMETHING! **HELP HIM!**
I CAN'T... HIS INTERNAL MATRIX HAS BEEN DISRUPTED... THERE'S NO WAY TO REPAIR IT.
I'M **SORRY**.
EASY, THERE... MISS CLARA...
YOU SAVED THE DOCTOR, HARRY. AND **ME**. YOU'RE THE **BEST**.
TICKLE GOT EVERYTHING WRONG... EXCEPT **YOU**.
YOU RECKON... WHAT HE SAID ABOUT ME... WAS RIGHT...?
OH, YEAH. WITHOUT A DOUBT.


LATER...
OKAY, I'VE GOT THE MONITOR NETWORKS HUMMING AND I'VE WORKED OUT OUR POSITION.
I'M GOING TO SWITCH OFF THE CENTRAL HOLO-PROJECTOR...
"... TICKLE TOWN'S IN FOR A SHOCK.
WH-WHAT HAPPENED TO THE SUN...?
"THE ENTIRE PARK WAS TELEPORTED INTO A CAVERN FAR BENEATH EARTH'S SURFACE. IT'S BEEN DRAWING ON GEO-THERMAL POWER EVER SINCE.
"A HOLOGRAM PROJECTION FOR A SKY... AIR AND WATER ENDLESSLY RECYCLED...
"TOBIAS THOUGHT OF EVERYTHING."
SO... WE'RE STILL TRAPPED, THEN.
WHAT? NO, OF COURSE NOT! I DON'T DO "TRAPPED", MEERA!
GIVE ME A COUPLE OF HOURS AND I'LL HAVE THE TRANS-MAT ENGINES UP AND RUNNING AGAIN!
YOU'RE GOING HOME, LADIES.

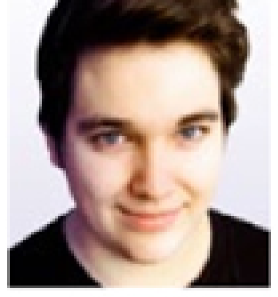

VHHZZZZZZZZZZZZZZZZ!
ATTENTION, TICKLE TOWN...
...THE GATES ARE OPEN!
WE'RE FREE! WE'RE FREEEEE!!!
IT'S TRUE! OH, GOD, IT'S REALLY HAPPENING!
IT'LL BE HARD FOR THE LIFERS TO ADJUST TO THE OUTSIDE WORLD. DO YOUR BEST TO HELP THEM, WON'T YOU?
I PROMISE, DOCTOR.
I'M GOING TO SEE EVERYTHING! EVERY COUNTRY, EVERY OCEAN, EVERY MOUNTAIN!
I'M GOING TO TASTE SNOW AND LEARN TO SURF AND GO SKYDIVING!!!
CLARA? I FOUND THE TARDIS. TIME WE WERE OFF.
YEAH. JUST GETTING A SOUVENIR.
THOSE BUGS HAD CHUCKED HER ON A RUBBISH HEAP! WHAT A CHEEK!
IT'S EASY TO THROW OUT STUFF YOU DON'T THINK YOU'LL NEED ANYMORE...
POLICE BOX
... BUT IF YOU'RE LUCKY, YOU'LL FIND IT AGAIN.
The End.

TWO GREAT COMIC COLLECTIONS


BBC
DOCTOR WHO
DW
Scott Gray Mike Collins Martin Geraghty Dan McDaid
THE CHAINS OF OLYMPUS
PANINI COMICS
BBC
DOCTOR WHO
DW
Scott Gray Martin Geraghty Mike Collins
HUNTERS OF THE BURNING STONE
PANINI COMICS

ON SALE NOW!

The amazing comic strip adventures of the Eleventh Doctor, Amy and Rory – plus the return of Ian and Barbara!
These two bumper volumes feature the collected comic strips from the pages of Doctor Who Magazine.
Plus: Both volumes include exclusive 'making of' material, design sketches and much more!



CHRIS

EMMA

MICHAEL

WILL

The continuing mission to watch all 798 episodes, in order from the start...

THIS ISSUE EPISODE 736 - THE SOUND OF DRUMS

THE MASTER'S SNARE

The Master is hatching another of his evil schemes – but does Mr Saxon have the Time Team's vote...?

COMPILED BY **RICHARD ATKINSON** | ARTWORK BY **ADRIAN SALMON**

Let's cut to the chase.

"I hate him," says Michael.

It's been a year of extraordinary highs for the Time Team. Yes, they've had a few grumbles here and there, but nothing to compare with this reaction. Michael is talking about the show's bold reinvention of the Master. It seems it's a matter of taste...

"Well, I think he's marvellous!" says Emma. "Such cruelty hidden behind a childish grin. It's perfect. John Simm is a great balance to Tennant's Doctor."

Michael's having none of it. "I can see what the intention is, but it falls utterly flat for me."

Chris and Will, who have joined Michael at Emma's to watch this month's episode, try to suggest that maybe, even if it doesn't completely work for Michael, it is at least fun...

Michael shakes his head. "I genuinely think this is the first really big misfire they've made with the series since it came back."

Rewinding to the start, we rejoin the Doctor, Martha and Captain Jack in the year one hundred trillion, where they were trapped at the end of *Utopia*. With a few zaps from the Doctor's sonic screwdriver, Jack's Vortex Manipulator is able to take them back to twenty-first-century Earth.

Emma isn't going to let this with-one-bound-they-were-free resolution pass without comment. "Good job Jack's sentimental enough to keep that for a century, despite it being broken," she says. "It's like wearing a broken wristwatch for a hundred years."

There's no time to dwell on this, however – the travellers seem to have arrived in the aftermath of a UK general election.

"Go Martha," whoops Will, "working it out again!"

She realises that the voice she heard, as the Master ran off with the TARDIS at the end of the last episode, was that of Harold Saxon – the UK's new Prime Minister and, it would seem, flavour of the month.

"Ugh!" says Will, as they catch a broadcast from the man himself. "The idea of the Master as Prime Minister gives me the creeps."

"The Master has a wife," laughs Michael, who seems to be enjoying things so far. "That's a first!"

"Ew," says Will. "No-one wants to see politicians snogging."

"None of our politicians look like John Simm..." says Emma. It certainly sounds like Saxon gets her vote.

We cut to Number 10, which has been hastily rebuilt after the Doctor blew it up a couple of years earlier, where the Master has business to attend to...

"The sheer pleasure he takes in dispatching the Cabinet Ministers..." says Emma.

"I like it – 'You're insane!'" says Will: "Minister in getting it right shock!"

"So, that isn't how all Cabinet Meetings go?" asks Chris.

"Just think: the amount of by-elections he's just caused!" says Will.

"Oh lord," says Michael. "All of this stuff is like David Platt [from *Coronation Street*] and his petulant, 'evil' schemes. I'd have sold my entire family for Jacobi to play these episodes instead."

"I've just got the DVD of *Scream of the Shalka*," says Chris waving towards his bag. "You can borrow that if you like."

Michael gives him a look. "Murray Gold's music is great in this scene, though," he says. "Shoring up everything John Simm isn't doing." He sighs. "I'd even settle for Eric Roberts in this."

"Roberts is *brilliant* in the TV Movie," says Chris. "I *always* drezz for the occasion!"

He may not have charmed Michael, but luckily Harold Saxon has a few celebrity endorsements.

"That is a filthy video from Sharon Osbourne!" says Will.

"Doesn't make sense," grumbles Michael. "She'd be ticking *his* box, not the other way round."

"Aw!" says Chris, bouncing in his seat, "McFly!"

Pop royalty aside, the Master also has some real political weight behind him. "How utterly evil!" cries Michael. "He's allied himself with Ann Widdecombe!"

We see them cosying up outside Westminster. "One of the most evil people in the universe!" says Will. "*And* the Master!"

"Get out," says Michael, pushing him off the sofa.

"He's a very fine man," says Ann patting the Master's arm. "And handsome too."

VOTE
SAXON
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"Never thought I'd agree with Ann Widdecombe," says Emma.

But not everyone has been taken in by the Master. The *Sunday Mirror*'s Vivien Rook, has severe misgivings, and she has arrived at Downing Street to interview the Master's misses – Lucy Saxon.

"It's Nichola McAuliffe," says Will, "from ITV medical sitcom *Surgical Spirit*!"

"Oh!" says Michael. "I love her. Can she be the Master instead?"

"I wonder if this was ever intended to be Sarah Jane..." says Will.

"Thanks for trying!" says Emma as Rook makes an unsuccessful attempt to warn Lucy about the Master. "A whistleblower being silenced for trying to expose her government's public-threatening secrets," she continues, "very prescient!"

Ann Widdecombe is voting Saxon!

"I love the whole conspiracy angle," says Chris. "It's fascinating: before someone arrives in the public consciousness, were they really the same person? The way that Alexandra Moen plays that moment, as though Lucy Saxon is hypnotised and trying to resist, it's all very 'Master'... I'm loving it."

The Master joins his loyal wife, and they step outside leaving Vivien at the mercy of some sinister metal spheres...

"That was a horrible death," says Will with a shiver. "Maybe not a part for Sarah Jane after all!"

"The Master's clearly enjoying himself," says Chris, as the arch-villain opens and closes the door catching Vivien's screams.

"I don't like the business with the door," says Michael. "A step too far."

"I like it," says Will, "but it's not exactly... realistic."

Emma is shamefully laughing away. "It shows how complicit the Master is."

We will shortly discover that these deadly globes are visitors from outer space. The Master calls them the Toclafane. "They're pretty damn creepy!" says Chris.

"They remind me of the Zeroids in *Terrahawks*!" says Will happily.

Meanwhile, Martha has taken the Doctor and Jack back to her flat to regroup. They turn on the TV to get up to speed with current events, and tune into an address from the new PM.

"Ha!" says Michael. "The Master has his own theme tune!"

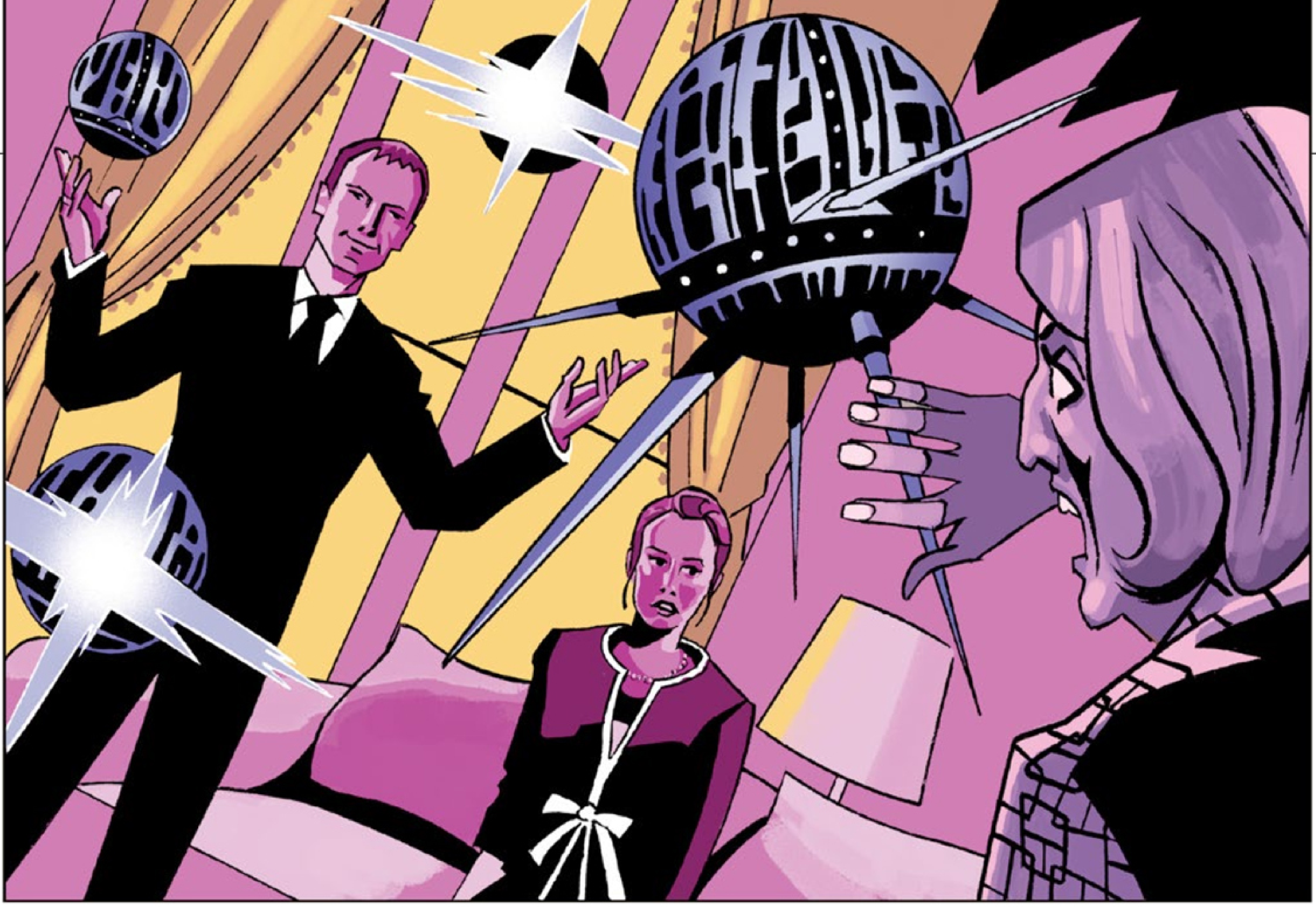
"Britain, Britain, Britain," says the Master.

"Do you think he's trying to oust Tom Baker on *Little Britain*?" asks Will.

"Tomorrow," says the Master, "we take our place in the universe..."

The Doctor realises something is wrong. The Master was expecting them and has stuck a couple of sticks of dynamite in the back of the telly!

"Comedy booby trap!" laughs Emma. "Why not? The Master likes playing games, and warning them on TV is all part of it."



"Alexandra Moen plays Lucy Saxon as if she's hypnotised, it's all very 'Master'." - CHRIS

"That's a nice shot of Martha's flat blowing up," says Michael as the trio narrowly escape getting caught in a huge explosion. "Martha is really pissed off with the Doctor. Think I'd be too if he'd just got my house blown up and endangered my entire family!"

Martha calls her Mum, but again the Master has got there first.

"Francine is pretty flipping evil," says Chris, a little unfairly perhaps as she's only trying to protect her daughter.

"All this stuff with the Joneses seems very real and scary," says Michael. "A proper political thriller. I can't quite connect it to Panto Master."

"I find him less panto than Anthony Ainley ever was," says Emma.

"I'm not a great fan of Ainley's Master, either," says Michael, "but he was lumbered with ridiculous plots, so it always seemed less of a concern. I'd love to see Tennant's Doctor up against a Master in the way that Pertwee had Delgado."

Martha's family is now in the Master's clutches, and with armed troops shooting at them in the street, the Doctor and his companions hurriedly make their escape. There's nowhere to hide, however, and before long the Doctor receives a phone call.

"Face to face might have been nice," says Chris.

"I love the fact that they're not face to face for their first proper conversation," says Emma. "It really builds the tension for when they do finally meet."

"It's so much stronger for having 40 years of story behind it," says Will.

"It an incredible achievement," says Emma. "Telling a story over that length of time..."

"They have really good chemistry in this scene," says Michael. "Less manic, John, and more of this sort of thing. You might just stop me thinking about Roger Delgado."

"There's so much history and emotion," says Emma. "So close, but still so far apart!"

The Doctor pleads with the Master to meet up with him, and to take their squabble away from Earth. "Are you asking me out on a date?" wonders the Master.

"Aw," says Emma. "All the Doctor wants is to connect with the only other living member of his race. Unfortunately, there are a few teensy personal issues."

"Tennant is bringing a lovely desperation to his performance," reckons Michael. "He was probably hoping that the only other Time Lord would be Romana. Or Drax!"

"No-one was hoping it was Drax," says Will.

Their catch-up over, the Master tells the Doctor's gang to run for their lives! Their faces are all over the news – wanted as terrorist suspects – it's only a matter of time before they're caught. And with his arch-enemy suitably rattled, the Master can settle down to watch a little TV...

"*Teletubbies*!" whoops CBBC's Chris. "Nice call back to *The Sea Devils*. Is that right? Is that where we see him watching an episode of *Clangers*?"

"Yes," says Michael. "I wonder if Geoffrey Beevers' Master killed time in the Melkur by watching *Button Moon*."

The Doctor's hideout, meanwhile, isn't quite as cosy. Martha's been out for chips, and the three of them have hunkered down in an abandoned warehouse. Martha thinks the Doctor's relationship with the Master smacks of sibling rivalry – being no stranger to such things herself.

"Ha – so the Master isn't the Doctor's 'secret brother' after all!" says Will. "How much fan fiction just got trampled over?"

The Doctor tells them all about the Master and life on Gallifrey.

"Wow!" says Emma.

"Really bold," agrees Michael as we're treated to some extraordinary flashbacks of Gallifrey back in the day.

"Gallifrey is beautiful," says Emma.

"It's exactly like the drawing they used to have in **DWM**'s *Gallifrey Guardian* back in the 80s!" says Michael.

It turns out the Master's psychotic nature stems from staring into the Space-Time Vortex as a boy.

"Aw. Little Master," coos Michael. "And he's in little *War Games*-style Time Lord robes! Nice touch!"

"Narrow escape for Rose, looking into the vortex..." considers Chris. "Oooh, just imagine – a bad-ass Bad Wolf Rose..."

Will snaps his fingers in front of Chris' face. ►

LIKE THAT? WATCH THIS!

Let's take a look at the Master's début appearance back in 1971...

CHRIS SAYS: Every good hero needs a good villain. And every good villain needs an army of monsters by his side to completely ruin the hero's day. Years before teaming up with the Toclafane, the Master joins forces with the Nestene Consciousness in *Terror of the Autons*. The devilish rogue has already set his sights on Earth as the start of his own private empire... even if it takes him until *The Sound of Drums* to realise this ambition.

His ability to adapt his evil schemes is impressive – distributing deadly daffodils nationwide in *Terror of the Autons* and now relying on everyone using mobile phones in *The Sound of Drums*. The Master tailors his weapons to the era he infiltrates, just as his personality has changed to complement the opposing incarnation of the Doctor.

"John Simm is amazing. He's so mischievous! It's easy to forget that he's dangerous..." – EMMA

Chris' reverie – and the Doctor's – is interrupted by an insistent bleep from Jack's wrist. With a bit of fiddling he displays the incoming communication on the laptop that Martha luckily salvaged from her flat. It's an 'If you're watching this I'm dead' message from Vivien Rook.

"Another class act from Nichola McAuliffe," says Michael. "She plays the realisation that she's dead beautifully."

"I like the awkward bit where Jack has to admit to having his own spin-off series," says Will.

"I knew the Doctor wouldn't approve," says Michael drawing his cardigan around him.

According to Vivien's files, the Master's secret is a revolutionary mobile phone network. Never mind 4G – send the right signal across the Archangel network, used across the globe, and everyone will love you.

"Um..." frowns Emma. "So, the Doctor can tell all that about the Master's Archangel network just by listening to it? It's..." She shakes her head: "Okay. It's magic. Got it."

Time to fight back. Using a similar kind of subliminal trick, the Doctor fashions a device using their TARDIS keys, that will render them imperceptible to anyone looking in their direction.

"I hate the line where the Doctor says it's like fancying someone and them not noticing you," says Michael. "It makes him look really stupid."

Luckily, it doesn't matter how the Doctor looks, as thanks to his new gizmo, no-one is looking at any of them. This frees them up to pursue the Master, rescue Martha's family and find out exactly what's going on...

Apparently unaware, the Master has arranged a meeting with the US president – Arthur Coleman Winters – who is cross that he's been left out of any negotiations with Earth's alien visitors.

"Colin Stinton from *Broken News*," says Will. "He's one of those London-based actors they go to for American roles. Like Shane Rimmer in *The Gunfighters*."

"Sorry, Michael," says Emma, "but John Simm is amazing. He's so mischievous! It's easy to forget that he's dangerous. That's why the US President underestimates him..."

"I've really warmed to his Master," says Will. "He's doing things we'd all like to do, like talk down to the President of the United States or gas the Cabinet."

"Just you, I think," says Chris.

Winters and the Master head to the Valiant – a kind of flying UNIT super-base – in advance of a rendezvous with the Toclafane that's scheduled for 8 o'clock the following morning. The Doctor, Jack and Martha aren't far behind.

"Is it Cloudbase from *Captain Scarlet*?" wonders Michael.

"Russell T Davies must be a comic book fan," thinks Chris. "The Valiant is so blatantly a homage to the SHIELD Helicarrier of Marvel Comics fame."

The following morning, Winters addresses the nations of the world. But when the Toclafane arrive they are none too happy to see him. They were expecting the Master, who steps in and orders his alien allies to execute the President live on television.

"Things just got serious," says Chris.

The Doctor plans to use his perception filter to nullify the hypnotic hold the Master has over the human race. Unsurprisingly, however, the Master sees this coming. His guards restrain Jack and Martha, and he uses technology that he's adapted from *The Lazarus Experiment* [see **DWM** 461] to age the Doctor a hundred years.

"Again!" says Chris. "Although Tennant's old make-up is so much more weathered looking than in the vision in *The Family of Blood*."

The Master broadcasts a message: "Peoples of the Earth, please attend carefully!"

"Yay!" says Will, spotting the reference to the closing scenes of *Logopolis*.

Powerless to intervene, the Doctor and his friends can only look on as six billion Toclafane swarm through a schism and into the skies above Earth.

"I love the scale of all this," says Michael.

On a whim, the Master orders the Tocalfane to kill one tenth of the world's population.

Will's impressed. "Yes! The correct use of the word 'decimate'. Perhaps I'd vote for him after all!"

The Doctor whispers something in Martha's ear. Using Jack's Vortex Manipulator she teleports herself off the Valiant.

"I've never seen the Doctor looking so helpless," says Emma.

"What an amazing shot across London," says Will, as Martha surveys the devastation and vows to bring the fight back to the Master.

"Gosh," says Emma. "That was an emotional rollercoaster – packed with humour, horror and revelations bigger than anything we've seen before."

"What a horrifying end!" says Chris. "All that fun and madness, followed by such swift violence and mayhem. I hope such an epic set up has an equally impressive pay-off."

"I didn't think it could be possible to top the Daleks' appearance at the end of *Army of Ghosts*," says Will. "but that's quite a cliffhanger!"

"I mostly enjoyed that," says Michael graciously. "It was slick and exciting, but the whole thing is really, really undermined for me by John Simm."

"I've always enjoyed Master stories," says Will. "ever since I started watching the show. This episode shows exactly why. Bring on the finale!" **DWM**

AND YOU SAID...

STEPHEN FLETCHER, VIA EMAIL:
It's fascinating to see the Master becoming a well-known personality. Previously, he's hidden in the shadows, his presence known to very few people. But here, he's taking centre stage and loving it!

TREVOR WINTERBOTTOM, VIA EMAIL:
The Master has always been a ruthless killer, but here he seems to revel in carnage just for the thrill of it. He's utterly insane!

Mr Saxon – he's insane!

TOKM SWIFT, VIA EMAIL:
Quirky, inventive, sharp, throwing in new ideas every 20 seconds, and for once everything works. This isn't the middle of a trilogy but the meat of a full blown epic.

BLAINE COUGHLAN, VIA EMAIL:
The diegetic inclusion of *Voodoo Child* by Rogue Traders is a stroke of utter genius, because creating a pop soundtrack to the end of the world is exactly the sort of thing that the Master would do.

BECCI CLARKE, VIA EMAIL:
The Doctor seems to explain his plan to Martha *very* quickly. And wouldn't it make more sense to help the indestructible Captain Jack escape instead?

In issue 467, The Time Team will be watching *Last of the Time Lords*, and the mini-adventure *Time Crash*, and issue 468 it will be the Christmas adventure *Voyage of the Damned*. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 13.

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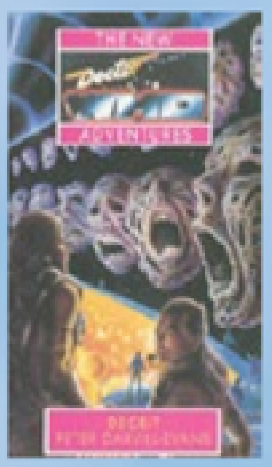
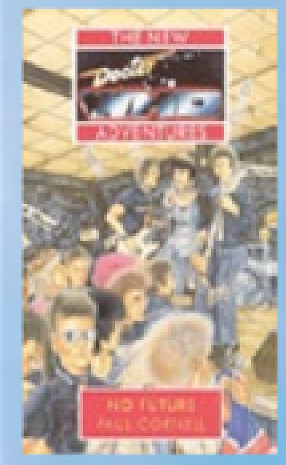
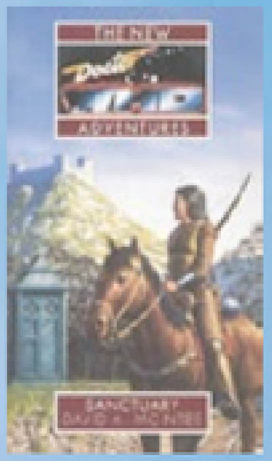
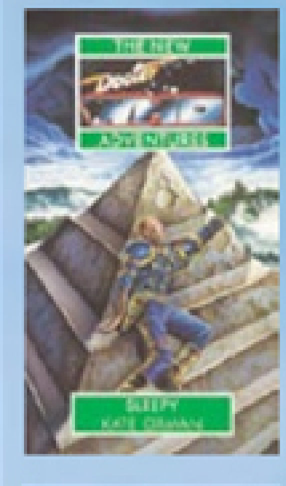
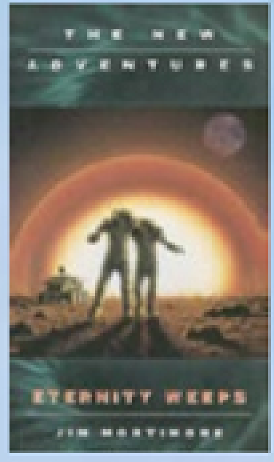

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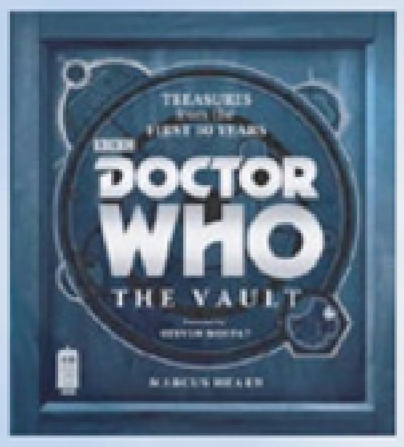

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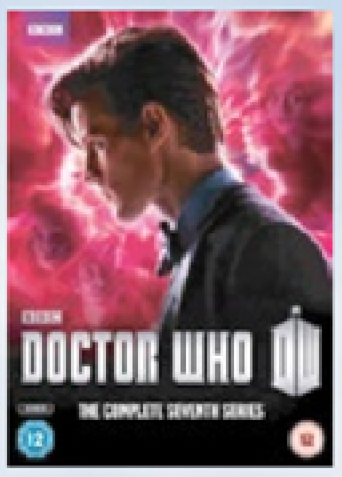

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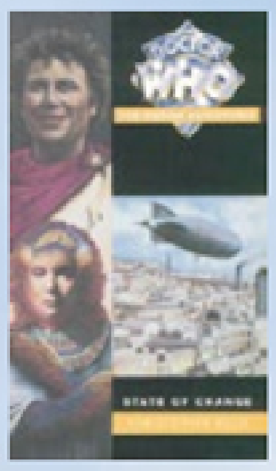
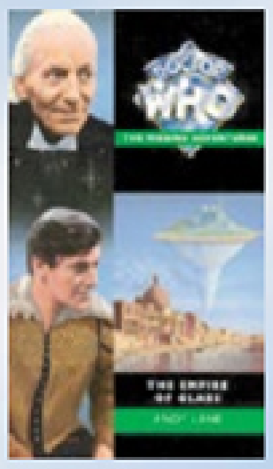
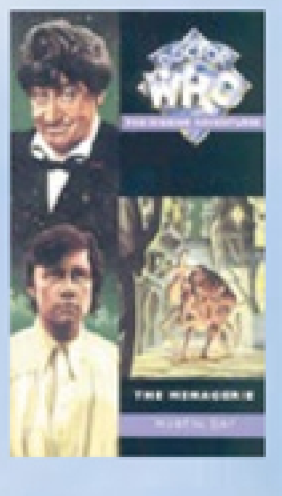

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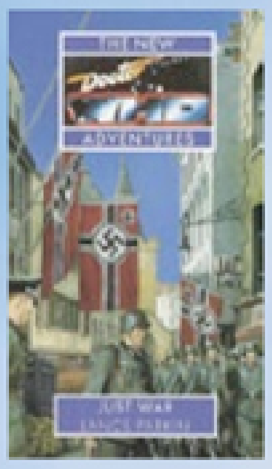

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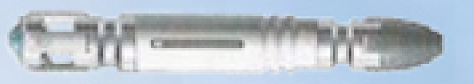

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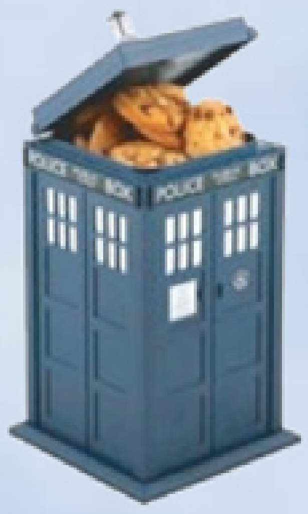

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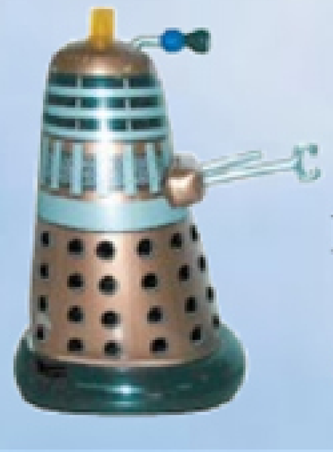

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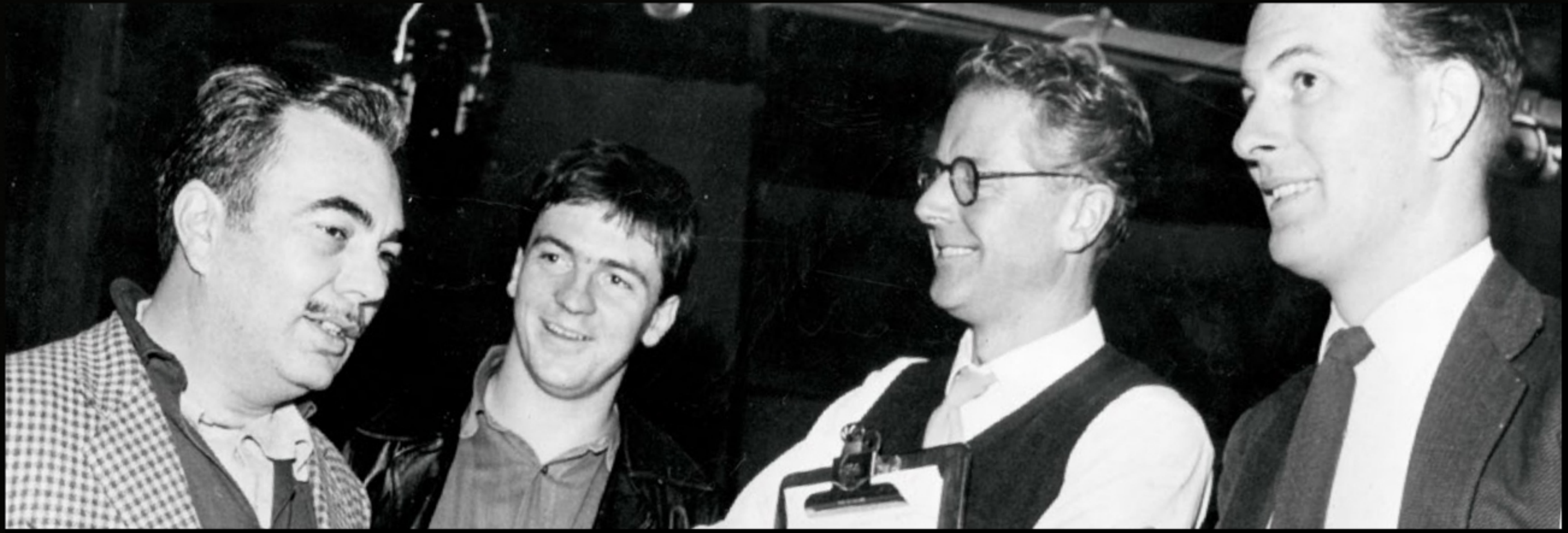
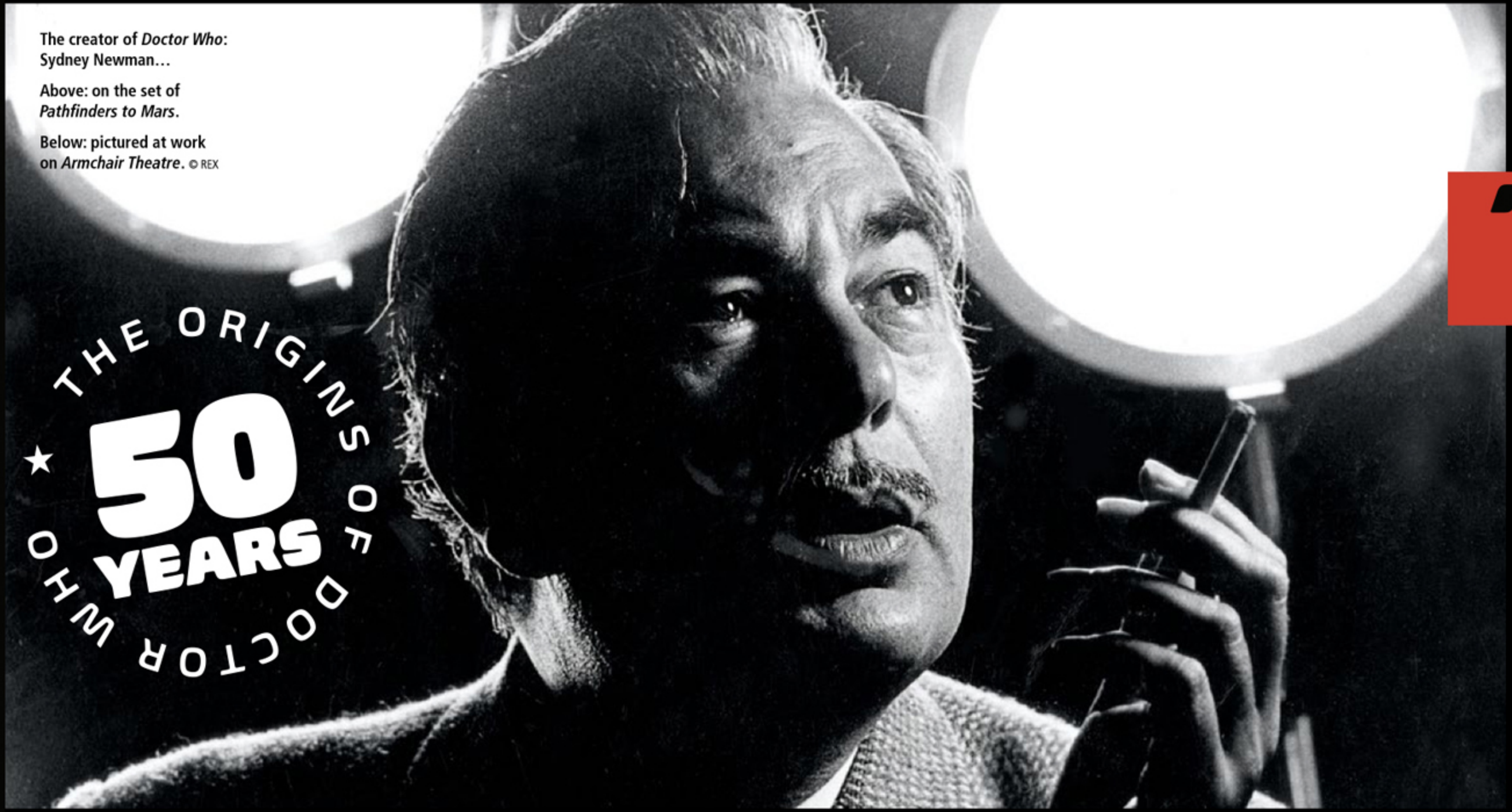



THE ORIGINS OF DOCTOR WHO
50 YEARS

The creator of *Doctor Who*: Sydney Newman…

Above: on the set of *Pathfinders to Mars*.

Below: pictured at work on *Armchair Theatre*. © REX

NEWMAN AT THE BBC!

In 1963, a man named Sydney Newman was instrumental in the creation of a new television series called *Doctor Who*. But this was just a tiny part of what Sydney achieved in his long career...

FEATURE BY **ANDREW PIXLEY**

"Born in Toronto, Canada, 1917. April Fools' Day. Very important that. My father was originally a Russian who in fact fought the Japanese in 1905. My mother was an Austrian who had come to New York in 1898 and I went to an art school. I wanted to become a painter. I couldn't make any money as a painter. I then had [time in] commercial art and then I began doing stage design. And then I worked for the Art Gallery of Toronto and I was doing their official stills photography and this marvellous man Arthur Lismer – who's a very famous Canadian painter – asked me to do a film. I was about 19 years of age. I said, 'I've never made a film.' He said, 'Well, you take pictures, don't you?' It was the same thing to him. I said, 'I don't have a camera.' So he got me a camera and I made a film. I fell in love with film. And I went to Hollywood in 1938 to try to get into the motion picture industry, and got a job [as an animator] offered me with Walt Disney, but I couldn't get a work permit to work in the States – which was the best thing that happened to me. Came back to Canada, discovered on the credits on the screen that John Grierson had a thing called the National Film Board. I got a job with him, worked with him for five years, and was very much instilled with documentary reality, etc etc. And I regard him as one of the great influences on my life. Then I fell in love with television as a means of distribution – it was a bugbear with documentary films. And so I went to New York and I worked with NBC for a year in television, wrote back reports, came back to Canada and then the CBC hired me and for two years I was in charge of Outside Broadcasts. Got bored with it. You know, once you've done three boxing matches you've done every boxing match and once you've done one hockey game you've done them all. And they had nobody for Head of Drama. I was 37 years of age at this time. I offered myself. They knew I knew nothing about it but they gave me four months' trial and at the age of 37 I started as a drama person."

This moustachioed speaker with the soft, dry Canadian voice was Sydney Newman who – from January 1963 to December 1967 – headed the Drama Department of BBC Television which, in November 1963, gave birth to *Doctor Who* as one of its earliest pieces of original programming. The date was Wednesday 29 August 1984 and the place was Sydney's apartment in London's Holland Park, where the former Corporation executive was playing host to a film crew headed by former BBC Director of Radio and legendary war correspondent Frank Gillard. Following his retirement in 1971, Frank initiated a large-scale oral history project, aiming to capture the memories and views of key figures for use during the BBC's centenary in 2022. 13 years later on Sunday 4 May 1997, Sydney annotated a transcript of his conversation, and it is this interview – previously glimpsed in part within Richard Molesworth's landmark 2006 documentary *Doctor Who: Origins* [on *The Beginning* DVD boxset] – which allows us to look back at how the series' godfather arrived at the BBC to create a new culture, from which his smallest objective became his greatest success.

Sydney Newman arrives at the BBC…

Considering Sydney's vast array of BBC productions – including landmark works by the likes of Dennis Potter, David Mercer and Nell Dunn – it is notable that Frank Gillard's discussion touched on very few series in particular; the only titles highlighted in the BBC History Project index are the legendary 1967 adaptation of John Galsworthy's *The Forsyte Saga*, the powerful drama strand of *The Wednesday Play* (notably 1966's *Cathy Come Home* which highlighted the issues of losing one's home), and the Saturday afternoon family-friendly escapades of *Doctor Who*. But first, Sydney recalled the 1950s, when powerful new plays were being crafted for live television in the USA and Canada. At the Canadian Broadcasting Corporation, Sydney produced series such as *General Motors Theatre* in which April 1956's gripping aircraft drama *Flight to Danger* proved so successful that it was sold to BBC TV. In the UK, its screening was so warmly received that a further 34 examples of Sydney's work were screened from December 1956 under the title *Canadian Television Theatre*. "And there was my name at the end of every one – 'Supervising Producer: Sydney Newman'," Sydney told Frank, "And so my name got known here a bit. Then cross-cut to [the independent television company] ABC Television and [ABC's managing director] Howard Thomas wanted to promote Dennis Vance – who was the Head of Drama – and asked Dennis, could he find a replacement for himself? And that's how I was found and interviewed, and flown to England, and wined and dined, and I accepted the job as Head of Drama for ABC Television."

Sydney arrived in England in April 1958 and found himself in charge of drama productions for the ITV company which operated the North and Midlands franchises at weekends only. One of the key programmes which he inherited was the anthology *Armchair Theatre* which had secured strong ratings since its July 1956 début, frequently presenting *new* plays from *new* writers. These attracted a strong working class audience, so Sydney employed social realism, epitomising the 'kitchen sink' drama of the time. On a previous visit to England he had been thrilled on seeing John Osborne's vibrant *Look Back in Anger* at the Royal Court Theatre, and its tirade against the post-war middle class. "To me, everything I did had to have some kind of meaning for the audience, some relevance," explained Sydney. "I think one reason that *Armchair Theatre* was a success was because that was my basic principle. I wanted to give the audience something of value they couldn't get anywhere else... In fact, assault them with something that had never occurred to them prior to that."

Sydney was also in charge of Saturday night thrillers – a slot in which he scored a major hit with ►

> **"To me, everything I did had to have some kind of meaning for the audience..."**

◄ the thriller/crime series *The Avengers* – and also the Sunday afternoon serial launched in 1960 which ABC and ATV made on an alternating basis. A popular entry was *Target Luna* by Malcolm A Hulke and Eric Paice; this tale of a schoolboy orbiting Earth in a space capsule designed by his scientist father spawned several sequels to communicate scientific principles to family audiences.

"Almost four years later – actually a little less than three years later – I received a nice letter from a person called Kenneth Adam," recalled Sydney, referring to the drama-conscious Director of BBC Television who had taken office in June 1961. "[His letter] said that we had never met and he'd admired me for a long time, and would I like to have lunch with him? And he said, 'If so, would you please phone my secretary – have your secretary phone mine.' We met at the Scandinavian Club, I think it was. He had apparently heard that I like Scandinavian food, so we had some aquivat and beer and herring and the usual things. We talked – not about anything at all – and at the end of this splendid lunch he said, 'We must meet again, you're a very interesting chap.' I said, 'Great.' Two weeks later we met again in the same place for lunch, and Kenneth said, 'Would you like to join the BBC?' I said, 'It would be marvellous... What had you in mind?' He said, 'To take over our Sunday night play.' I laughed. I said, 'You're joking. Why should I walk across the street and do precisely what I'm now doing in *Armchair Theatre*?' And we talked a bit about that and then he said, 'Would you like to be Head of our Drama?' I said, 'Now you're talking.'

"That resulted in – after many months of negotiation – an agreement, and then I was called to come – it was all very secret – to the BBC Television Centre. It was about seven o'clock at night, and I was in Kenneth's office. We were having a drink, and then the door opened and this great, looming, Director General came in, bowing his head to get through the door, and I saw Hugh [Carleton-] Greene for the first time. He came in and we shook hands. I absolutely adored the man because when he sat down opposite me, he sat down and then just *slumped* so that his head would be equal to mine and I thought, 'What a lovely fellow!' And then he said, 'It's now my pleasure to offer you the job'. It had just apparently been ratified by the Board of Governors on that very day. And I accepted, but I said, 'But are you sure that the money you're paying me is the most you can give me?' Because in fact it was about $9,000 a year less than I was getting at ABC Television. And he said, 'Sydney... The amount we're paying you is vastly in excess. It's practically at Controller level.' I said, 'Okay.' I then said, 'Is there any particular advice, or goals you want me to achieve in the job?' He said, 'Sydney... You know, you've made your name by finding all those wonderful writers... I'm aware that most of those writers got their start on BBC Radio. I want you to bring those writers back, and find more writers.'"

Since the launch of inclusive, populist Americanised UK commercial television in September 1955, the BBC had only maintained the minority audience share with its remit of programming to entertain, inform and educate. In January 1962, ITV had a 62% share according to the industry organisation Television Audience Measurement (TAM) and few of the BBC chart successes were dramas; of the popular police shows, *Dixon of Dock Green* was actually made by the Light Entertainment department while *Z Cars* was Drama Documentary. Meanwhile, ITV regularly grabbed large drama audiences with strands such as *Armchair Theatre* and *Television Playhouse*.

Sydney was instrumental in the creation of *The Avengers*.

> **'Newman had scored a major hit with the ABC thriller/crime series *The Avengers*.'**

Sydney Newman's BBC appointment was announced on Wednesday 18 April 1962, although since ABC would not release him from his contract immediately, it was reported that Sydney would take up his new role at a "later date." Discussing television drama in April 1962, Sydney emphasised his fascination for science, particularly the potential terrors of the nuclear age. He felt that he was moving on from the 'kitchen sink' style, seeking captivating plays of other sorts. He deplored imported American filmed drama and maintained that the story editors he had introduced at ABC had discovered more new talent than relying on writers' agents. He opposed incomprehensible "experimental" efforts and was sceptical that viewers would be grabbed by costume drama – be it Shakespeare or classic adaptations.

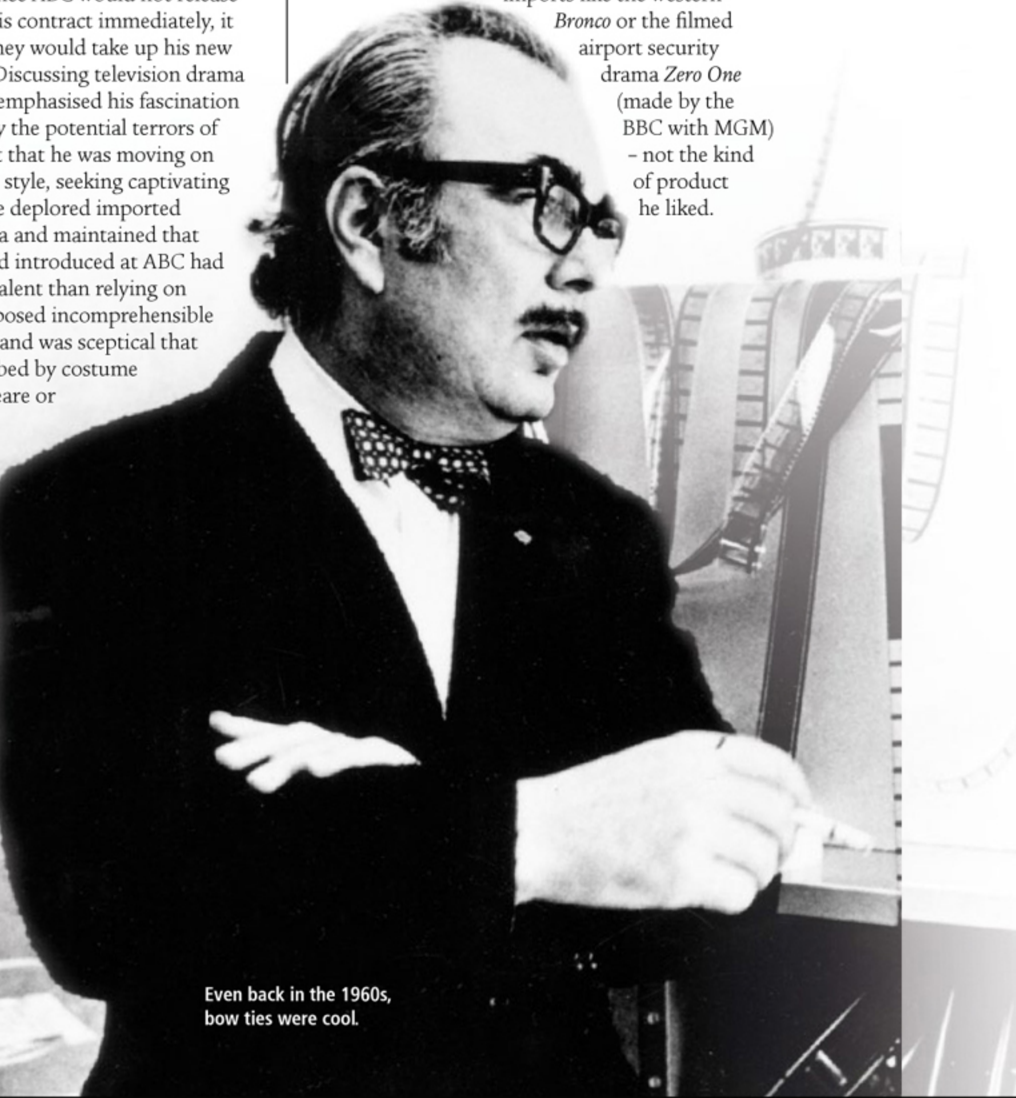
Although formally contracted until April 1963, Sydney was released from his ABC obligations in early December. The new Head of Drama's arrival at the BBC had been most newsworthy, with the *Daily Mirror* emphasising in May 1962 that although Sydney's weekly output would rise from two hours to ten hours, he would be earning 'LESS MONEY'.

Pathfinders to Mars.

© REX

Following a Christmas break between contracts, he revealed his plans at a BBC press conference on Thursday 10 January 1963. He put a major emphasis on presenting provocative plays which were in touch with contemporary life, having earlier told the *Mirror*'s Richard Sear that if a writer came to him with a subject set in the seventeenth century he would ask them, "What the hell is wrong with the twentieth?" He said that he *would* present Shakespeare and opera, but *only* if it contained an element relevant to modern society; he would not treat viewers like idiots by presenting dated West End plays. He disliked programmes with violence. He understood the need for soap operas, aiming to give the BBC's own problem-beset *Compact* the edge and bite to compete with Granada's successful *Coronation Street*.

Taking up his rule on Monday 14 January, the regent surveyed his kingdom. Ratings-wise, *Z Cars* performed well as did the detective adaptations featuring Maigret, but other BBC drama hits were imports like the western *Bronco* or the filmed airport security drama *Zero One* (made by the BBC with MGM) – not the kind of product he liked.


Even back in the 1960s, bow ties were cool.

ITV plays and series continued to dominate the drama charts. The BBC's main play strand was *The Sunday Night Play* which since September 1960 had presented original works, replacing the more staid *Sunday Night Theatre*. The Corporation had failed to keep up with ITV in crafting new, innovative formats especially for drama. Indeed it had never been strong on original works; only three of its 326 drama broadcasts before the war had been specially written, with the rest drawn from the London theatre or classic literature. From 1946, post-war austerity constrained the ambitions of the revived drama department, but during the 1950s, while the plays continued to be generally aimed at middle-class audiences, there were some more experimental items and the introduction of some populist formats in the face of the new competition from commercial television.

"The material didn't really cater to what I assumed to be the mass British audience," recalled Sydney. "It was still the attitude that BBC drama was still catering to the highly educated, cultured class rather than the mass audience which was not aware of culture as such. But above all, I felt that the dramas really weren't speaking about common everyday things... I always wanted to give value for the time the audience have me. And that value meant that programmes had to add something to their lives, add something to enable them to cope with the realities, the grubby realities of everyday living. I was not opposed to escapism, but I figured I could present tough problems in an entertaining, and amusing, and certainly a mentally stimulating way. I always define the word 'entertainment' not as escapism, but as the entertainment of new concepts, new ideas.

"I found it was to be really absolutely asleep," was Sydney's reaction on watching BBC Drama programmes, "I thought the camerawork was sluggish, the cameras rarely rolled while the action was going on... moving between the shots only, and then the shots were basically static. There was no real depth. It was all rather stagey. After I'd been there about three weeks, I really was totally dismayed because other than a handful, there were really very few marvellous people I felt were really good directors. I didn't like the writers that were being used, and I disliked intensely the fact that all scripts were purchased by Script Department run by Donald Wilson, because I found that directors wanted to be involved in the creation of a script. For example, years later I discovered that Donald Wilson had bought six half-hour plays by Alun Owen [an acclaimed playwright on *Armchair Theatre*]. Not one bloody director at the BBC wanted to do them. The stupidest thing really. So the first thing I did was I destroyed the Script Department."

The day that Sydney Newman began at the BBC, a reshuffle of Corporation executives was announced. In June 1962, the Pilkington Report had recommended introducing a third television channel to be run by the BBC. With the new channel on the horizon, Donald Baverstock and Michael Peacock were appointed as Chief of Programmes for BBC1 (the rebranded BBC TV) and the new BBC2 respectively under Stuart Hood as Controller of Television Programmes.

"What really saved me," explained Sydney, "was the fact that I'd been there about six weeks and I was called upstairs to Kenneth Adam's office. He said, 'Sydney, I'm very happy to tell you that we're going to have a second channel in a year's time – BBC2 – and you are allowed to slowly increase your staff by 40% and your production money by 40%.' And that's what opened the door to allow me to bring people in. In fact, almost my entire *Armchair Theatre* mob walked across the street... and I brought Verity [Lambert] over, whom I'd approached to do *Doctor Who* – she was a production assistant earlier in my ABC Drama Department. And with this increase I broke the Drama Department into three separate departments. There was a Plays Department, a Series Department and a Serials Department. I convinced Donald Wilson – whom I became very fond of and I liked when I first met him – and I offered him the job of Head of Serials, and he was delighted. I made Elwyn Jones Head of Series, and I kept the single plays for myself until I could find the appropriate person to give it to."

Sydney's sweeping changes did not necessarily meet with the approval of established BBC staff. Also, following an overspend on a Sunday afternoon serialisation of *Rob Roy* in spring 1961, in January 1963 children's drama was transferred from the Children's Department to the relevant new Drama function. This included the Sunday afternoon serials which ran all year; traditionally these had been adaptations of classic novels, but since 1961 had increasingly featured new original thriller works like Rex Tucker's period piece *Triton*, CE Webber's *Hurricane* and Terence Dudley's *The River Flows East*.

"And then I took each department," continued Sydney as he recalled his restructuring. "I gave each Department about six or seven producers, each one to run a single programme, and I gave each Department Head a block – as it were – of directors, and I gave every producer a story editor. This job had never really existed – in fact it had not existed in England. I created that function at ABC. The primary function of the story editor was really to protect the writer against the organisation and the will of the director."

Previously, the function of the director on BBC drama had generally fallen within the remit of producer, and they had worked directly with specific writers on a specific production; Sydney wanted a producer to co-ordinate the style and purpose of a specific series, with a story editor to supervise the writing, and a director to bring the programmes to life, working alongside the writer.

"I met the Heads of Department once a week, he and I alone, and every Monday morning I would meet with the three together," recalled Sydney of the way he ran BBC Drama. "I was assisting – if not defining – the quality, nature and objective of each individual programme. And just generally policing it. Inspiring them. Congratulating them. Then, once a month, I met with all the producers, and then three times a year I met with all the producers, directors and the Departmental Heads."

The key concern for Sydney at the BBC was its ailing strand of plays, something which Donald Baverstock wanted to abandon but Newman fought to retain and revive, placing his faith in his producers' instincts. "I didn't sit on top of *any* programmes. How could I? It would have been foolish. There were hundreds of programmes. I had to trust my people and I did that cheerfully. I never screened the plays before they went out on air. How could I keep track, anyway, of 720 programmes? You had to use trust."

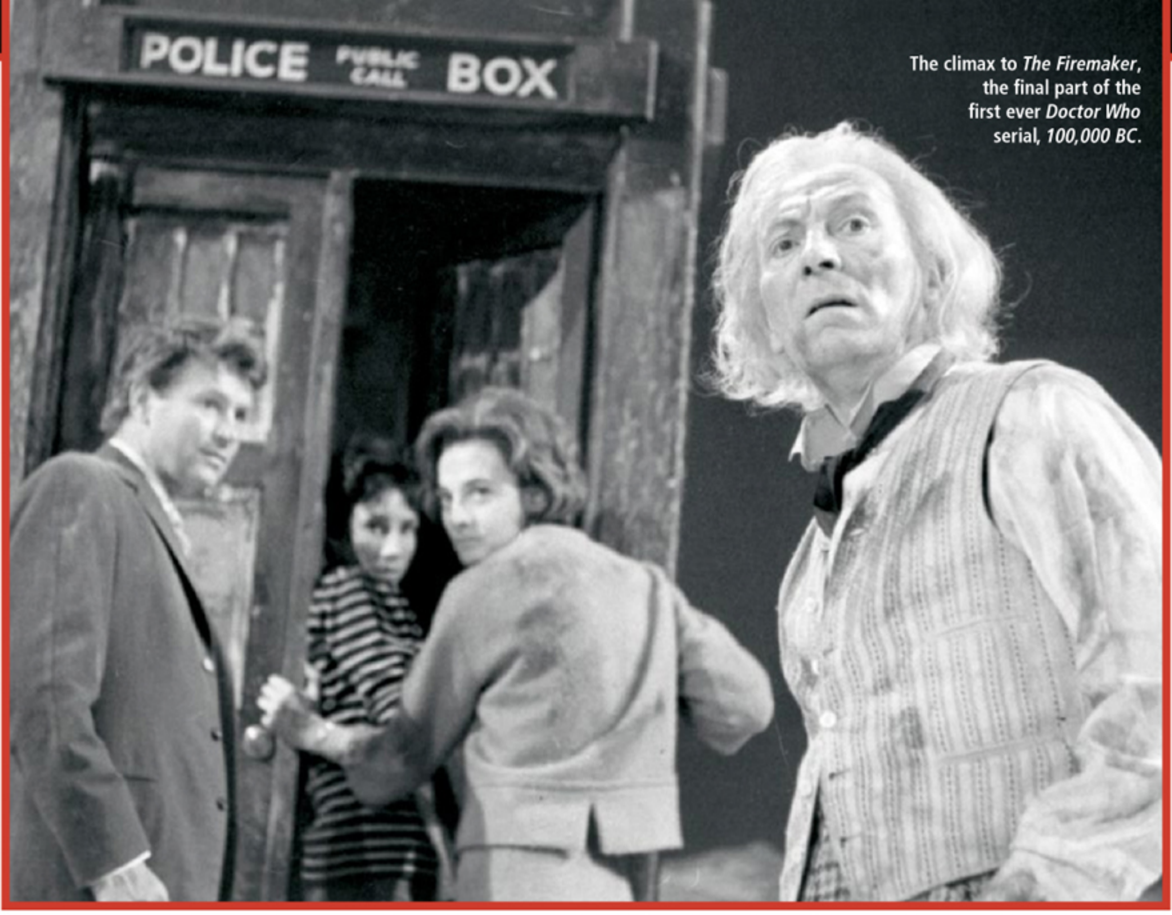
"I told my people, 'Don't go looking for plays. Dream up ideas and commission writers to write plays. And even if they shoot down your idea they will come back with a better idea because you've inspired them.'" Sydney's belief was that drama should reflect the age in which it was created and to emphasise this he closed down the antiquated Script Department, and in May 1963 relocated the staff to the Television Script Unit. Most importantly, his autumn schedule would spearhead two new strands of plays. On Sunday evenings, *First Night* would offer new pieces to compete with *Armchair Theatre* while on Wednesdays would be the less topical and more specialised *Festival* that would include some traditional pieces. With ongoing weekday series well established, this left the weekends to debate, and one of the least important considerations by comparison was a suggestion to move the Sunday serial mix of classic and modern to Saturdays...

Sydney was part of a panel in 1961 to assess the response of children to television.

"There was a gap in the audience capacity of the BBC to hold the audience on Saturday afternoon," recalled Sydney Newman of the proposal. "Saturday afternoon notoriously and well-deservedly was sports – beautifully done – which usually ended about 5.15. Then at a quarter to six there was *Juke Box Jury*, or some very popular jazz programme for teenagers, and in between there was a children's classical series, which broke the whole audience hold for the BBC. And this emerged at a Programme Controllers' meeting, at one of the Weekly Review meetings. I was to see what I could do about jazzing up the drama slot." *Juke Box Jury* had been popular since its début in 1959, but was generally trounced by ABC's music show *Thank Your Lucky Stars*. Following BBC Sports' *Grandstand*, the early evening slot had featured some thriller serials such as *Garry Halliday* (written in part by drama script assistant David Whitaker), cartoons like *Boss Cat* (the rebranded *Top Cat*) or reruns like *Zero One*.

For this slot, Sydney recalled his own love of science-fiction; at ABC in 1962 he had been in charge of a series of sci-fi plays – both literary adaptations and originals by the likes of writers such as Terry Nation – under the title *Out of this World*. The notion of a science-fiction serial partially tied in with a report prepared by Donald Wilson's team in spring 1962 which had looked into the notion of literary adaptations from the genre; two reports assembled by Donald Bull, former CBC drama script supervisor Nora Alice Frick, and former physics lecturer John Braybon, had found little suitable source material to offer. However, their studies now formed the basis for initial discussions into original programme formats for the Saturday slot, with Alice Frick and John Braybon joining ►

Sydney is interviewed at work in 1966.



The climax to *The Firemaker*, the final part of the first ever *Doctor Who* serial, *100,000 BC*.

◄ Donald Wilson and staff writer CE Webber for a discussion on Tuesday 26 March 1963. Most of the initial suggestions put forward seemed to be quickly over-ridden by notions enthusiastically proposed by Sydney himself, into which he poured his love of history and his affection for one of HG Wells' classic scientific romances – *The Time Machine*.

"So I dreamed up *Doctor Who* and convinced, I guess it was Baverstock, that the children's classic serial was best placed on Sunday afternoons at 5.30pm. I just simply dreamed up the story of this senile old man of 720 years of age who came from outer space, and who was in a time-space machine. And the intention really was very earnest. I mean, it was funny, and it was played as funny, but intrinsically it was a serious idea because I wanted to bring to life the history of the world, as it were, which is the capacity to go back in time, so that our contemporary humans – the two schoolteachers and the girl – would find themselves in the sort of [situation such as] Britain of 44BC [sic] when Julius Caesar is arriving in England. The point was that Doctor Who – being senile – didn't know how to operate his time-space machine, the TARDIS, which is the police box which is a simple box on the outside, but inside was a vast spaceship. I wanted children to be aware of the history of themselves and the world, and about the mysteries of outer space. In fact the first one I thought up was where the children and Doctor come back and they're the size of ants. And they come back into the very classroom where the teachers had originally taught, and they nearly get stepped on by the other children..."

Rather than scientists, journalists and their young relations depicted in his ABC serials, Sydney adopted his approach of relevant drama for the contemporary audience in suggesting that three everyday people from a setting familiar to every child in Britain should be plunged into adventures in space and time: a teenage schoolgirl plus two of her teachers who would be equipped to explain aspects of science and history to both their pupil and the audience at home. The catalyst for these adventures would be the strange old man and his vehicle which would be disguised as a commonplace object. Blending his own original notions for the show with elements subsequently fleshed out by writers CE Webber and Anthony Coburn, Sydney recalled that the title character would have "escaped from a distant planet in a spaceship. And the spaceship had the capacity to go forwards and backwards in time. The form chosen for the spaceship was that of an ordinary police call box, with a blue lamp on the top, and it was a pedestrian object that was first seen in a junk yard in the opening episode. And there was this old man wandering about in the fog and he's assisted by two school teachers who are walking a girl student home because it's very foggy, and they say, 'Where do you live?' and he mumbles – he doesn't know where he is. And that is Doctor Who, and he takes them into this junk yard and here is this old, eschewed police call box. He says, 'This is my home. Will you please enter?' They walk in and inside it's a vast spaceship – and he doesn't know how to operate it. He's always trying to get back home and he doesn't know how this thing works and that allows the machine to go forwards and backwards in time: it's the HG Wells time-space machine. The injunctions that were laid down were these – that in going back in time, it would enable contemporary humans to participate in events which in their classroom were just simply written on a page. We would use outer space and distant planets but they were always to be based on what we know scientifically to be accurate and no man had stepped on the moon at that point. All our knowledge had to be as authentic as possible.

"Then, to produce this thing, I didn't feel that anyone at the BBC had the right sense of – I don't know – fun and wonderment. So I phoned up my old production assistant at ABC Television, Verity Lambert, and asked her whether she wanted to become a producer. And so she came across and produced it."

After the usual clearance period, Verity Lambert joined the BBC to produce *Doctor Who* in June 1963. To help her understand her audience, Sydney gave her a copy of *Under Observation*, a study by the Education Department of the University of Cambridge into juvenile viewing which summarised children's reactions to an episode of the 1961 ABC serial *Pathfinders to Venus*. After that, Sydney again had to rely on the people he had picked to create innovative television and trust their instincts, creating a culture in which new ideas could flourish.

"One absolute rule I laid down was that there would be no bug-eyed monsters," recalled Sydney of his series requirements. "None of these creepy, crawly things from outer space, the usual nonsense of science-fiction stuff and then Verity came up with the Dalek business and I was *livid* with anger. She said, 'But honestly, Sydney, they are not bug-eyed monsters, they were once living creatures with brains, and their brains had become so large their bodies had atrophied and they needed the metal casing to support the brains.' In short, it was the Daleks that really made *Doctor Who*. And there again is the wisdom of the great Head of Drama Group. I didn't want to do *The Forsyte Saga*, and it turned out to be a world-winner. I didn't want any bug-eyed monsters, and the Daleks is what made *Doctor Who*!

"I drafted the very first episode, which gave a bit of the scene... I mean, I was with Verity on the casting of the first four leads. Bill Hartnell was her choice and I thought it was a splendid choice. I perhaps read the first group [of scripts] – they were always done in groups of four or six. That's always been my principle in serials: they should never last longer than that. And the same characters would always escape in the fourth episode and [the Doctor]'d pressed the wrong button and the next episode would open in some new strange place – curtain, end titles, and so on – as a teaser."

> "One absolute rule that I laid down was that there would be no bug-eyed monsters."

As well as Verity, other talent drawn from Sydney's time at ABC included writers Terry Nation, John Lucarotti and Dennis Spooner who had all written for *Out of this World, The Avengers* or other science-based thriller strands. The show was developed over the summer as part of the BBC's autumn 1963 line-up. 'A new family series, *Dr Who*, which borders on science-fiction, will be screened on Saturdays,' announced *The Times* on Friday 13 September 1963, having covered the BBC Press Conference held in Blackpool the previous day where Controller of Programmes Stuart Hood had emphasised the show in his unveiling of the Corporation's autumn drama schedule. The same day *Television Mail* described *Doctor Who* as 'a serial of stories to entertain the whole family... in the early evening on Saturdays for the whole year' and this trend to 'Think Big' was even reported in the American trade magazine *Variety* on Thursday 19 September.

In late September Sydney's first full season of BBC drama offerings was unveiled; *Maigret* and *Z Cars* continued to perform well, but ITV still dominated the TAM charts. Of the two flagship strands, *First Night* kicked off on Sunday 22 September with *The Strain*, a play by William Emms which was generally well received. *Festival* then commenced its dramatic adaptations on Wednesday 9 October. Neither captured a mass audience, and at Christmas 1963 the biggest hit for the BBC was its broadcast of Charlie Chaplin's silent movie *The Gold Rush* from 1925. For the week of New Year 1964, the BBC failed to get *any* programmes at all in the TAM Top 20.

But there was *one* success starting to glimmer for BBC drama. Although too meagre to climb into even a regional Top 10 chart, the ratings for the week ending Sunday 29 December indicated that in the north west Granada/ABC territory, the BBC's top-rated show had in fact been *The Survivors* – the episode of *Doctor Who* which fully introduced the Daleks – attaining a TAM rating of 35 when scheduled against the puppet show *Space Patrol*. A fluke? No – look, there it was again the following week when the escapade on the radioactive world of Skaro had achieved a TAM share of 38. The following week, this little victory was swamped by the return of the popular sitcom *Steptoe and Son* that allowed the BBC to take top place in the national charts, even outstripping the solid success of *Coronation Street*. However, the historical episode *Assassin at Peking* finally cracked the regional TAM charts, ranking ninth for the north eastern Tyne Tees region, when on Sunday 4 April it grabbed a TAM rating of 56 from the Australian import *The Terrific Adventures of the Terrible Ten*. The TARDIS finally materialised in the national TAM Top Twenty for the week ending Sunday 14 February 1965, with 5.4 million homes tuning in for the episode *The Web Planet* to see what threat the heavily-promoted ant-like Zarbi posed to the TARDIS travellers, as opposed to ABC's ailing *Thank Your Lucky Stars*.

"I think that over the years it turned out that – rating-wise – the historical ones didn't capture the audience's imagination as the science-fiction, outer-space ones," ruminated Sydney in 1984. "Over the years I feel it's lost a lot of the real fun. It's now escapist. It's well done. It's beautifully well done. It's still amusing and the characters display love and warmth, one human to another, which is valuable."

First Night and *Festival* never found their audience and were axed by Kenneth Adam, but Sydney persevered and in 1964 announced a focal new play slot that would attract more viewers in their thirties and more female viewers; this was *The Wednesday Play*, a showcase for many significant drama contributions of the decade. But within the BBC, *Doctor Who* was Sydney's first major success, and he found champions for his populist yet wholesome approach, notably in the form of the Dalek-loving Huw Wheldon who succeeded Stuart Hood in February 1965. "One of the richest, marvellous inspiring guys that I know," was how Sydney described Huw. "I know that when *Doctor Who* was in trouble – people were saying there was too much violence, it was frightening the children – and Huw Wheldon, running one of those Wednesday Review meetings called out, 'Nonsense, nonsense, I've got a four-year-old and a two-year-old and they put a waste paper basket on their heads and they go running around yelling out "Destruct. Destruct. Exterminate. Exterminate".' And he let the steam out. He was very wise – a lovely sense of relation to the audience."

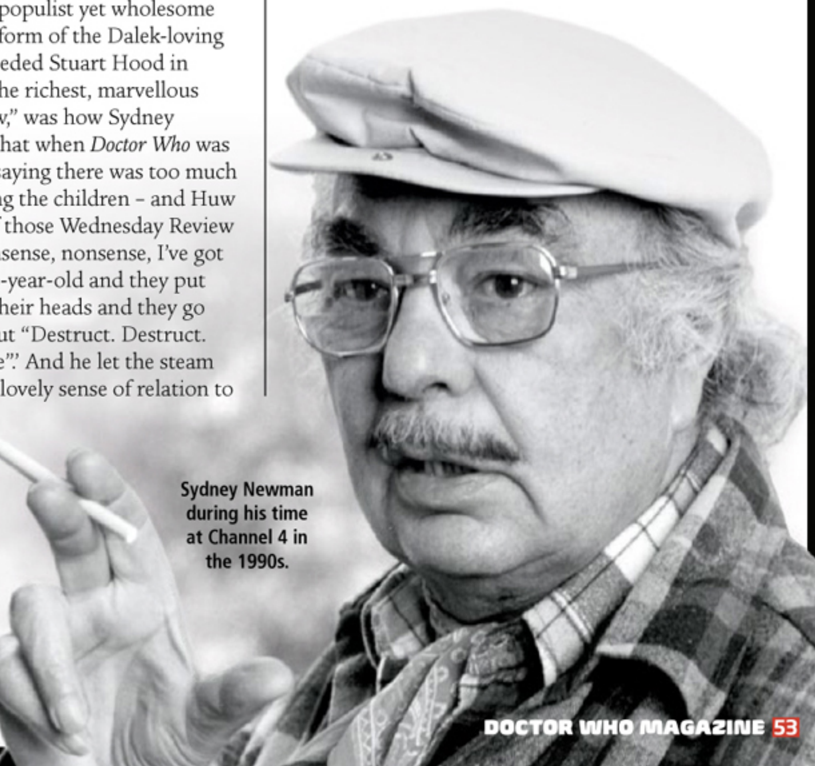
After Sydney left the Corporation, during the Programme Review Board of Wednesday 23 June 1971 it was minuted that 'MDTel [*ie* Huw] expressed delight. Television had achieved four great inventions since the war: Dr Quatermass [sic], Maigret, Gilbert Harding and the Daleks.'

Doctor Who remained a minor component of Sydney's BBC drama output. When interviewed for CBC's *The Umbrella* by Canadian abstract painter William Ronald in the autumn of 1966, Sydney proudly explained how 95% of his output was specially written for television. "The range of course is terrific. For example here on *The Forsyte Saga* this will consist of 26 50-minute episodes dramatised from the original Galsworthy novels," he commented, and then picked up a Louis Marx toy Dalek from his desk to continue. "At the other end, we've got a silly programme like *Doctor Who* which is a fictional, 'sci-fi' kind of thing for family viewing late on Saturday afternoon... this thing comes from it."

On Thursday 5 October 1967 it was announced that Sydney was leaving the television world to produce movies for the Associated British Picture Corporation in Borehamwood; this unhappy period where he could innovate little ended after EMI took over the studio in June 1969. He returned to Canada in January 1970 where the Canadian Radio and Television Commission invited him to write its Television Programme Content Regulations. Sydney headed the National Film Board of Canada from August 1970, and from 1978 he was Chief Creative Consultant to the Canadian Film Development Corporation. Following the death of his wife Elizabeth in 1981, he returned to the UK to develop various projects for the new Channel 4, before retiring to Canada in the 1990s.

Sydney Newman died of a heart attack in Toronto on Thursday 30 October 1997. He never lived to see his "silly programme" return in 2005 and burn brighter than ever before, regaining its status as one of the most watched programmes made by the BBC, and embodying many of the notions which he had so strongly believed in when he reshaped BBC Drama. But even the show's first two decades were very special to him. Back in 1984, when it was clear that Sydney's lengthy discussion about creating the TARDIS traveller had swamped his recollections of his landmark play strands, Frank Gillard remarked to the Canadian executive, "You are obviously proud of this project."

"I'm terribly proud of it," agreed Sydney, cutting across him. "*Terribly* proud of it." **DWM**



Sydney Newman during his time at Channel 4 in the 1990s.

THE FACT OF FICTION

GENESIS OF THE DALEKS

The Time Lords divert the Doctor to Skaro where he is given the task of preventing the creation of the Daleks. But does he have the right...?

FEATURE BY **ALAN BARNES**

The film *Things to Come* (1936) – which, as we'll see, made a fearful impression on the mind of the young Cardiff boy who'd later invent the Daleks – predicted not only that a terrible World War would break out in 1940, but that it would still be in progress 30 years later. Right, on both counts – if you were a British boy born in the late 1960s or early 1970s, that is. For us, the Second World War, the war against the Nazis, had never really ended, not if you could engineer a battle between two 48-piece sets of 1/32 scale Airfix soldiers – usually 01703 WWII British Infantry (first issued 1973) in green versus 01705 WWII German Infantry (first issued 1974) in grey. Or between two Palitoy Action Men, with fuzzy hair and gripping hands: one in British Infantryman's dress, with his Victoria Cross, his Sten Gun, gas mask and gaiters; one in a German Stormtrooper's outfit, with his Iron Cross, his Schmeiser, stick grenades and Luger. Or if you were a reader of the ultra-violent *Battle Picture Weekly*, enjoying the ongoing exploits of D-Day Dawson, Lofty's One-Man Luftwaffe and best of all, Rat Pack ('They fight dirty... 'cause they ARE dirty!').

By strange coincidence, the first issue of *Battle Picture Weekly* was cover-dated 8 March 1975, the same day that *Genesis of the Daleks* started – which is why a *Radio Times* letter-writer, most likely sympatico with Mary Whitehouse's 'Clean Up TV' crusade, missed the point when she wrote to complain how the depiction of the Doctor and his friends 'lost in a corpse-strewn minefield, wrenching gas masks from the faces of dead soldiers' (*etc*) was 'brutal, violent and revolting' (*etc*). For us, *Genesis of the Daleks* was '*Doctor Who* Does War' – and its notorious opening, in which a troop of Kaled soldiers are slaughtered in all the lascivious detail that slow motion could provide, was as one with all of our toys, our reading matter, our playground re-enactments.

So let's not remember *Genesis of the Daleks* as being entirely 'about' the creation of the Daleks, or wrinkly old Davros, or "Do I have the right...?" For boys of my generation, it was just as much about giving dreary old *Doctor Who* its street cred back.

PART ONE

FIRST BROADCAST: 8 MARCH 1975

A misty wasteland: ragged soldiers rise up over a ridge, only to be cut down by machine-gun fire.

■ *Genesis of the Daleks*' camera script began not with shots of slowed-down slaughter, rather with a gas-masked soldier poking his head up from behind a ridge, surveying the scene, then signalling several of his comrades to advance: 'A star shell bursts high overhead. Then there is the K-rump [sic] of a distant mortar bomb and the sudden frantic barking of a heavy machine gun.' But since the action is safely 'away on some other part of the line', the soldiers 'keep steadily on', disappearing into the fog – only to reappear, still very much alive, later on in the episode...

■ The rat-infested lime and chalk quarry off the B2032 Pebblehill Road at Betchworth, Surrey – once the blasted surface of Skaro seen here, then part of the Matrix dreamscape in *The Deadly Assassin* (1976), then later still a whole galaxy's worth of *Blake's 7* planets, too – has since been filled in. It's now a rather pretty nature reserve: see *www.surreywildlifetrust.org/reserves/show/13*

His transmat beam intercepted, Doctor Who (Tom Baker) finds himself met at the scene by a Time Lord (John Franklyn-Robbins).

■ When last we saw the Doctor, he was attempting to transmat back to Space Station Nerva from the solar flare-ravaged Earth at the end of *The Sontaran Experiment* (1975) – having noted, ominously, that "it should be all right... But you never quite know, do you?" Then, some sort of glitch in the transmat had caused him to briefly reappear after his companions had vanished... or do we now believe that to be an indication that he was about to be spirited away by his Time Lord peers?

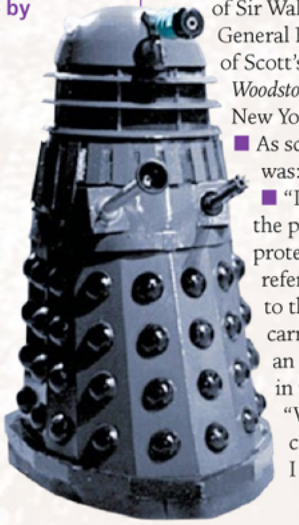
■ Terry Nation's storyline, titled *Daleks – Genesis of Terror*, began with the TARDIS 'in Limbo – it materializes in a garden where a Time Lord is waiting...' Replacing this 'Chinese-y', 'heavily scented' setting, as producer Philip Hinchcliffe and director David Maloney recalled it, was part of their shared mission to 'beef up' *Doctor Who*'s presentation style. Similarly: the last time we saw a Time Lord agent 'in the field', in *Terror of the Autons* (1971), he was wearing a pinstriped suit and bowler hat; Maloney put him in a black pointy cowl, explicitly modelled on that worn by the pallid, chess-playing figure of Death (Bengt Ekerot) in Swedish director Ingmar Bergman's allegorical fantasy *Det sjunde inseglet/The Seventh Seal* (1957). (Then again: who's to say the Time Lord seen here isn't exactly the same one seen in *Terror of the Autons*, albeit in a new incarnation – his dress an attempt at a Muto disguise, perhaps?)

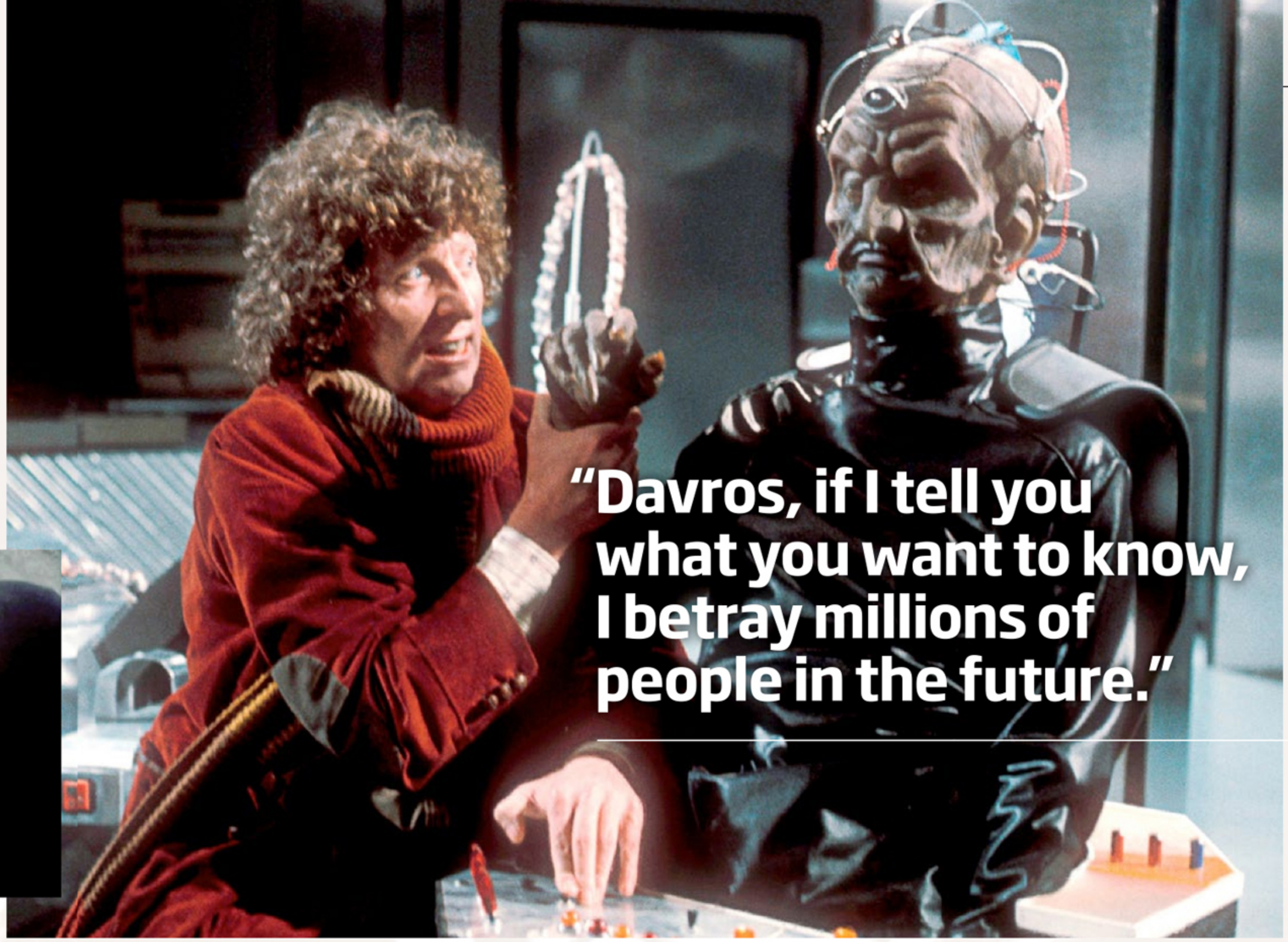
The Doctor is sent to Skaro to do the Time Lords' dirty work.

■ Maloney had twice before directed John Franklyn-Robbins: as Isaac of York in a ten-part dramatisation of Sir Walter Scott's *Ivanhoe* (1970); then as General Harrison in a five-part adaptation of Scott's lesser-known post-Civil War saga *Woodstock* (1973) – set in Oxfordshire, not New York!

■ As scripted, the Doctor's opening line was: "So I've been hijacked!"

■ "Look, whatever I've done for you in the past, I've more than made up for," protests the Doctor. What does "for you" refer to? Why should he want to repent to the Time Lords for past missions carried out on their behalf? The line was an amendment from the camera script, in which it made rather more sense: "Whatever I did to you – whatever crimes I committed in the past – I have more than made up for..."





"Davros, if I tell you what you want to know, I betray millions of people in the future."

In exchange for his freedom, the Time Lords occasionally ask the Doctor to do something for them. Having foreseen a time when the Daleks will have become the dominant creature in the universe, they want the Doctor to return to Skaro at their moment of origin – either to avert their creation, affect their development, or discover some inherent weakness.

■ In *We are the Daleks!*, a lengthy prose adventure by Terry Nation published in the tenth anniversary *Doctor Who: Radio Times Special* (BBC, 1973), space geologist Joel Kendon is also despatched on a mission to destroy the Daleks, journeying from Mars to the planet Ollendorf 2 in search of a natural source of Extellium – 'the only metal that could insulate against Dalek weaponry'. There, he encounters long-lost anthropologist Bryant Anderson, who had once 'proposed the theory that the Daleks would become more vulnerable if we knew their true animal nature. For example, were they prone to any diseases? Would they fall victim to certain types of gases?' Just like the Time Lord here, who thinks that by learning enough about the Daleks' very beginnings, the Doctor "might discover some inherent weakness," Anderson had argued that "by knowing [the Daleks] totally we might learn their weaknesses." But that's the least part of this earlier Nation effort recycled for use in *Genesis of the Daleks* – as we'll see in Part Six!

The Doctor agrees – "just one more time" – only to be told that he's already been brought to the right space-time co-ordinates.

■ "But I haven't set the TARDIS's time drift compensators!" protested the Doctor in the camera ►

ESSENTIAL INFO

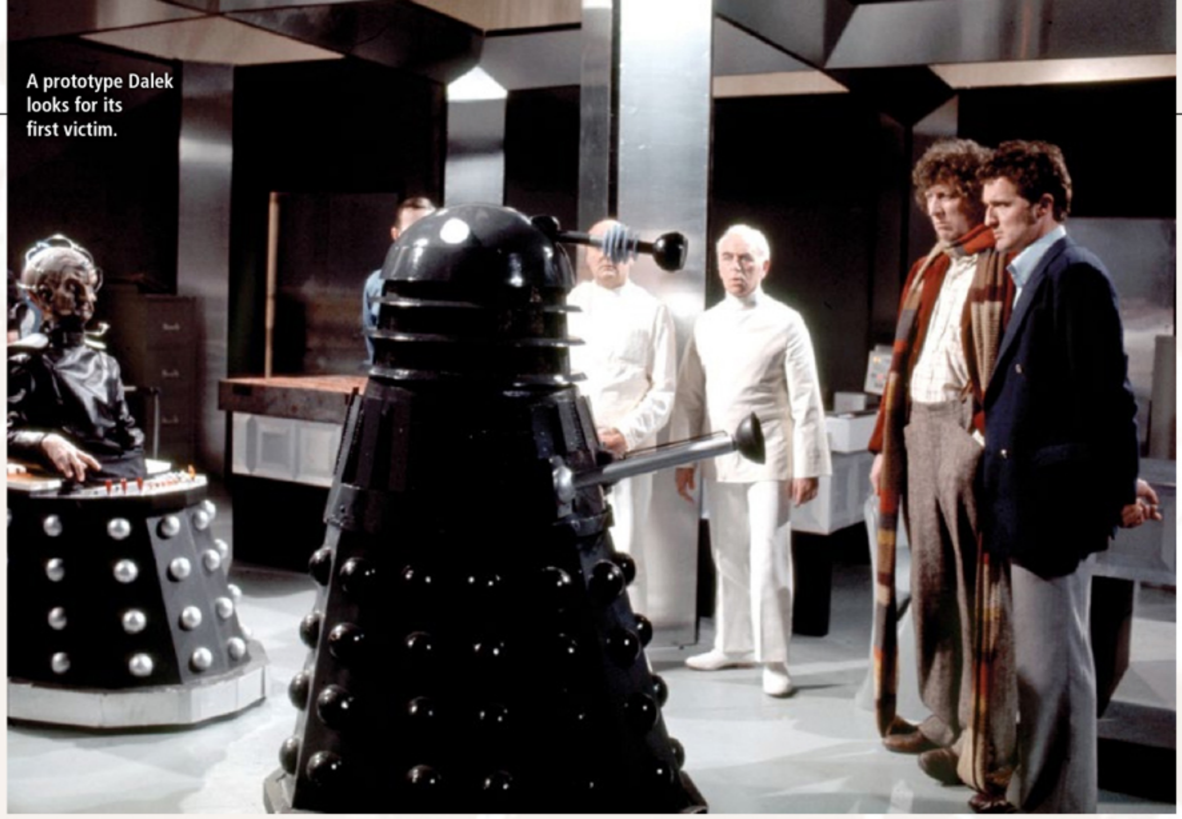
■ *Death to the Daleks* (1974), the sixth Dalek serial to be authored (or co-authored) by the creatures' creator, Terry Nation, entered production late in 1973 – soon after prompting outgoing *Doctor Who* producer Barry Letts to order up an idea for a seventh. Which, in Letts' recollection, proved largely indistinguishable from the previous six: "I said, 'It's quite a good story, Terry. The only snag is, you've sold it to us three times already!' And I detailed the likenesses to the first Dalek story, and others..." Suddenly inspired, Letts suggested an alternative: "'what you've never shown us is where the Daleks came from in the first place – the genesis of the Daleks.' Terry said, 'Oh great,' and went away and wrote it..."

■ Newly-installed script editor Robert Holmes required only a few budget-conscious amendments to be made to Nation's storyline, *Daleks – Genesis of Terror*, which he formally commissioned early in April 1974. The six full scripts received between 22 April and 19 July went substantially unchanged by both Holmes and Letts' successor, Philip Hinchcliffe – who instead made his influence felt by instructing director David Maloney "to beef it up a bit and make the whole Dalek world a bit more plausible..."

■ And so Maloney did, choreographing (for example) a slow motion machine gun massacre at Surrey's Betchworth Quarry, which stood in for the blasted battlefields of planet Skaro throughout five days' 16mm filming between Monday 5 and Friday 10 January 1975. Two further days' pre-filming at the BBC's Ealing Film Studios over the Monday and Tuesday following were deemed necessary to pull off some of the Rocket Silo scenes in Parts Two and Three.

■ Studio recordings were divided up into three two-day blocks: the majority of Parts One and Two (plus Command HQ scenes for Three, and Kaled Corridor and Detention Room scenes for Four) on Monday 27 and Tuesday 28 January; then the bulk of Three and Four (plus Two's outstanding Rocket Silo and Section of Duct scenes, and Trench and Thal Corridor bits for Five) on Monday 10 and Tuesday 11 February; and finally the remaining portions of Five, then Six on Monday 24 and Tuesday 25 respectively.

■ Following its broadcast in March and April 1975 as the fourth adventure in the series' 12th series, *Genesis of the Daleks* would receive four terrestrial repeats (in various forms) between December 1975 and February 2000 – a record for *Doctor Who*'s original 1963-89 run. Unsurprising, then, that the story of how the Daleks came to exist under the single guiding hand of the hideous 'Stavros', remains so well-remembered by the general public; and so enthusiastically received by hardcore fans too, ranking third in **DWM**'s *Mighty 200* poll of 2009.


A prototype Dalek looks for its first victim.

◄ script. “If she drifts I won’t be able to –” Catch up with her, presumably, in a lost line intended to foreshadow the TARDIS’ initial non-appearance in the following serial, *Revenge of the Cybermen* (1975).

The Time Lord hands the Doctor a Time Ring, a bracelet to return him to his TARDIS once he’s completed his mission – then disappears. The Doctor’s companions, Sarah Jane (Elisabeth Sladen) and Harry (Ian Marter), have also been transported to Skaro; all three seek shelter from a creeping barrage.

■ “This isn’t the Beacon,” complains Sarah. What Beacon would that be? So far as she, the Doctor and Harry are concerned, they should be back on Space Station Nerva, the setting of *The Ark in Space* (1975); they won’t arrive at Nerva in its former incarnation as a space Beacon “thousands of years” beforehand until after *this* adventure has been concluded…!

■ As scripted, the Doctor responded to the barrage with, “Not what you’d call a friendly welcome…” rather than, “Something’s annoyed them…”

Sarah spots a dead soldier nearby. The Doctor observes that he carried both a breech-loading rifle and a much higher-tech weapon: “like finding the remains of a Stone Age man with a transistor radio…”

■ The mix of old and new weaponry was inspired by Nation’s recall of a film he’d seen as a child: *Things to Come* (1936) [see box out, facing page].

■ The dead soldier is carrying a weapon first wielded by the warrior Drahvins of *Galaxy 4* (1965) – here with its yellowish Perspex end seen for the first time in colour!

■ In the script, Sarah responded to Harry’s “Playing rock music, eh…? Rock?” with a rather withering, “We did get the point, Harry.”

Moving on, the Doctor finds himself standing on a landmine; Harry helps him escape by wedging stones beneath it. Unaware that a figure wrapped in rags is watching them from the clifftop above, they move on – and soon sight a vast protective dome, enshrouding a city beyond.

■ The same domed city model represented both the Kaled and Thal metropolises throughout – in sequences filmed at the Bura & Hardwick studio, based in a former Agapemonite church at the foot of Crouch Hill, North London, on 16 January 1975. Uncle and nephew Bob Bura and John Hardwick were children’s animators best known for their work on the linked *Watch With Mother* series, *Camberwick Green* (1966), *Trumpton* (1967) and *Chigley* (1969); in the 1980s, their Crouch End studio was converted into a music recording facility by Dave Stewart of the Eurythmics.

■ At this point in Terrance Dicks’ Target Books novelisation *Doctor Who and the Genesis of the Daleks* (1976; oh, and wouldn’t it be so much better if that ‘and’ was an ‘at’?), Sarah asks, not unreasonably, if it isn’t time the Doctor gave she and Harry a few explanations…? The Doctor obliges, detailing his mission and apologising to his friends for their being caught up in the Time Lords’ “high-handed action.” Replies Harry: “If these Daleks are as bad as you say, it’ll be a pleasure to help scuttle ’em.”

‘The Doctor removes his brown coat in a flash; it disappears between shots as Ravon takes out his Luger-like pistol.’

As they climb into a Trench Command Post, the Doctor speculates that the conflict here has been going on for a very long time: “They probably started out with the most modern equipment but no longer have the resources. They have to make do…” Sarah spots a locked door, perhaps leading to a service tunnel. A gas shell explodes above their heads. They go to take gas masks from the corpses around them – whereupon soldiers attempt to invade the trench…

■ Stage directions indicated an in-the-event unrecorded shot from the Doctor’s point of view, as he again peers over the lip of the trench: ‘advancing towards the trench is the patrol: they are the Thal troops we saw in the opening. We hear a muffled order yelled by their leader. “Charge.”’

… only to be gunned down by rival combatants emerging from behind the door. Finding the Doctor and Harry alive, the Kaled Leader (Richard Reeves) orders them taken inside; Sarah is left unconscious, among the bodies. Wondering if the Doctor and Harry are robots developed by the Thals, the Leader escorts them by electric transporter to Command Headquarters, there to be interrogated by General Ravon (Guy Siner).

■ At storyline stage, Ravon was only a Colonel – but a ‘Gen. Greiner’ would soon arrive at Command HQ to continue questioning the Doctor and Harry. These two characters would eventually be condensed into one.

■ Seemingly, the Doctor removes his brown overcoat in a flash; it disappears between shots, while Ravon takes out his Luger-like pistol.

Ravon, however, thinks the Doctor and Harry are ‘mutos’ recruited by the enemy Thals – and has the Doctor turn out his pockets.

■ As scripted, the Doctor responded to Ravon’s order to “Turn out your pockets!” with a mild, “Why not? I do turn them out every year or so…”

■ The vast capacity of this newish Doctor’s pockets had been alluded to in every one of his adventures so far broadcast, from *Robot* (1974-75) onwards.

The Kaleds’ battle cry will be “total extermination of the Thals,” insists Ravon. The Doctor contrives to disarm the General, then insists he lead himself and Harry back to the Wastelands…

Meanwhile, Sarah comes to, and climbs out of the trench. Ravon leads the Doctor to a platform lift, to take them up into the Wastelands… but then Security Commander Nyder (Peter Miles) approaches from down the Corridor.

■ After the Kaled Leader’s heel-clicking and half-salute, then Ravon’s pistol, now we see Nyder sporting an Iron Cross, a medal notorious for its association with the Nazi-run German Army. Over the years, Nation had convinced himself that his Daleks were “closer to Nazis than any other political group I could think of,” and the allusion was picked up in both costume and design and performance. Specifically, Nyder’s spectacles make him resemble the likewise four-eyed Heinrich Himmler, *Reichsführer* of the black-uniformed SS division.

The Doctor discovers weapons old and new.

“Would you like to see my little tank?”

“Now we can begin!”

The very first Dalek.

Thinking something amiss with the ‘civilians’, Nyder has his guards open fire on the Doctor and Harry, who escape into the Wastelands via Platform Lift Seven… but are soon recaptured by a surface patrol.

■ This failed escape featured nowhere in Nation’s storyline – which implies that it was indeed pure padding, concocted at script stage. As scripted, the film sequence cut from the Doctor with his hands up (“All right… Kamerade…”) to a Command HQ scene, recorded but cut for time. Here, Ravon reported the prisoner’s recapture to Nyder – who, regarding the battlefield map, proceeded to castigate the General: “You’re not even efficient at your staff duties, I see… That map is out of date… A heavy Thal offensive has taken a thousand yards of our trenches in Section 17.” The Security Commander smiled ‘at having put Ravon down’, then continued to study one of the “Interesting…” items taken from the Doctor’s pockets.

Not long after, Sarah passes by the platform lift, then moves on… but the ragged figure is following her not far behind.

Back at Command HQ, Nyder examines the Doctor’s possessions, but refuses to believe that the Doctor and Harry are aliens, as Davros – the Kaleds’ greatest scientist, in charge of all research at the Bunker – says there is no intelligent life on other planets. Ravon persists with his theory that they’re Mutos, ‘monsters’ created by the chemical weapons used in the first century of the war, who scavenge for food in the Wastelands.

■ “We must keep the Kaled race pure,” says Nyder. “Imperfects are… rejected. Some of them survive out there…” Nyder’s scripted line was even more “horrible”: “Imperfect children are… rejected.”

Nyder has Ravon release the prisoners to him, to be taken back to the Bunker for “interrogation by the Special Unit…”

Now sensing three ragged figures following her, Sarah scrambles towards a ruined stone building and looks through a hole in its Shattered Wall…

■ The entire Shattered Wall flat threatens to topple right over when Elisabeth Sladen runs into it…!

… to see the grotesquely disfigured Davros (Michael Wisher), plus Gharman (Dennis Chinnery), carrying out a test: a Dalek emerges from the shadows and, at Davros’ command, destroys three targets. “The weaponry is perfect,” declares Davros. “Now we can begin…”

■ Stage directions required the episode to end not on a zoom into the Dalek, rather a close-up of Sarah’s reaction.

PART TWO
FIRST BROADCAST: 15 MARCH 1975

Davros and Gharman exit with the Dalek, and Sarah is surrounded by four Mutos.

Arriving at the Bunker Checkpoint, Nyder hands the Doctor, Harry and their possessions over to Tane (Drew Wood) for screening.

The Fourth Doctor meets his oldest and deadliest enemies.

■ In Dicks’ novelisation, the Doctor and Harry are ‘marched out of the domed city and across several miles of Wasteland’ before arriving at ‘a small, low-lying building, a kind of blockhouse’ – the entrance to the Bunker.

■ Inevitably, and surely quite deliberately, ‘Bunker’ evokes the subterranean *Führerbunker* beneath Berlin, in which Adolf Hitler and several of his verminous cronies sheltered from air raids towards the end of the Second World War. Here, Hitler committed suicide on the afternoon of 30 April 1945 – and it’s worth noting that *Genesis of the Daleks*’ original transmission concluded just a couple of weeks shy of the 40th anniversary of that event. Worth noting, too, that the dictator’s Bunker days were twice dramatised the year before Nation began work on *Genesis*: first on television, in an *ITV Sunday Night Theatre* production *The Death of Adolph Hitler* [sic], starring Frank Finlay (broadcast 7 January 1973); then in the cinema film *Hitler: The Last Ten Days*, starring Alec Guinness (released in the UK in May 1973).

■ In Nation’s storyline, Tane was ‘Gitane’; is it completely unfeasible that his name was contracted to avoid inadvertently promoting a certain brand of tarry French gaspers?

■ When Nyder arrives, Tane demands “name, rank and serial number” – but Nyder gives only his rank and name (in that order), no number. Shouldn’t a Security Commander be a stickler for this sort of thing? And shouldn’t Tane be on a charge, or worse…?

■ For Maloney, Drew Wood had played ‘Red Cloud’ in an episode of the five-part James Fenimore Cooper adaptation *Hawkeye, the Pathfinder* (1973).

■ The Doctor’s deadpan response to Tane’s ranting – “No tea, Harry” – wasn’t scripted.

Tane’s security scan identifies the Time Ring around the Doctor’s wrist as a power source – and it, too, is confiscated. The Doctor tells Harry that it’s their only hope of getting back to the TARDIS.

The Muto Sevrin (Stephen Yardley) admires the beautiful (and unconscious) Sarah – but another Muto, Gerrill (Jeremy Chandler) insists that “All Norms must die.”

■ What exactly did the surrounding Mutos do to Sarah, to render her unconscious between scenes?

■ ‘We must never see what [the Mutos] look like…’ insisted Nation’s stage directions, specifying that: ‘at all times, mutos try to conceal their awful deformities with wrappings’. Disregarding this, sculptor John Friedlander was reportedly briefed to provide Muto heads as well as Davros’ mask – and contracts for the Sevrin and Gerrill actors warned that a ‘horrible and mutated’ make-up might be necessary. In the event, Sevrin suffered only from a club-footed limp.

■ “Kill her! It is the Law,” insists Gerrill – a line in which Nation’s biographer Alwyn W Turner detects an echo of HG Wells’ *The Island of Dr Moreau* (1896), in which the eponymous doctor’s vivisected manimals are trained to parrot a similar creed: “Not to go on all-fours; that is the Law…”

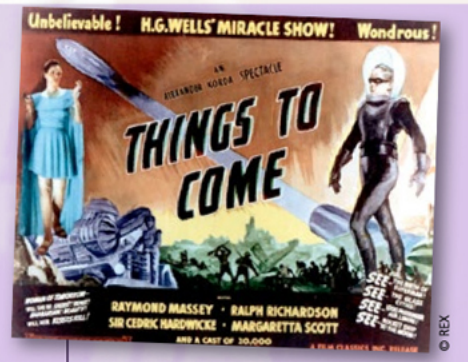
■ Maloney had previously directed Stephen Yardley in his regular role as PC May in a two-part *Z Cars* serial: *Nothing to Report* (1968).

Their fight is broken by an approaching patrol. Gerrill is shot, but a Thal Soldier (Pat Gorman) reminds his comrade that expendable labour is needed for the rocket loader… and Sarah and Sevrin are taken away. ►

THINGS TO COME

The mix of old and new weaponry on the Part One battlefield, confessed Nation, derived entirely from “something I saw as a kid: a movie called *Things to Come* where everybody had reverted almost to primitivism, but they were also building this great spaceship. The technology had run out, they were going back to more and more basic things. But somewhere in there was a *corps elite* of people working who still had their priorities.” The Alexander Korda-produced, William Cameron Menzies-directed epic *HG Wells’ Things to Come* (1936) does indeed begin with a ‘modern’ global war breaking out in 1940, with the curvy futuristic tanks of its earliest stages being replaced by 1914-style trench warfare by the time of its conclusion in 1966. In its middle section, set in 1970, we witness the rise of a black-clad elite of engineers and mechanics, who describe themselves as “the brotherhood of efficiency” practicing “the freemasonry of science.” Finally, in 2036, a mob of rebels seek to prevent the launch of the technocrats’ huge ‘space gun’, swarming onto and scaling the scaffolding that anchors the rocket to Earth.

But it’s likely that rather more of the film’s content embedded itself in young Nation’s brain than he let on: attacks of both poisonous and pacifying gas, for example; and fans of Nation’s *Survivors* (1975-77), which began transmission in the week that *Genesis of the Daleks* ended, may find much to enjoy in scenes of ‘a strange and terrible pestilence’ spreading unchecked throughout the world – the so-called ‘wandering sickness’, a lethal and incurable fever whose outbreak contributes to the collapse of British civilisation into a semi-feudal state by the 1970s, inhabited by petrol hoarders and ‘semi-military upstarts, robbing and fighting’. Most startling of all, however, is a vision that appears approximately 69 minutes into the most common 92-minute version of the film: the image of a giant industrial machine picking up vast metal sheets with a very familiar-looking sucker arm…!



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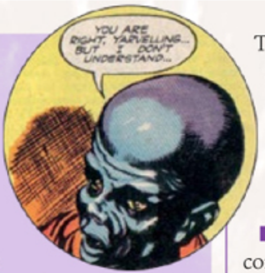
THE FIRST BEGINNINGS...


YOU ARE RIGHT, YARVELLING... BUT I DON'T UNDERSTAND...

Several different (and wildly contradictory) accounts of the Daleks' origins were given prior to *Genesis of the Daleks*. The first Dalek serial (1963-64) named the Daleks' forebears as 'Dals' – who, after a neutronic war against the warlike Thals over 500 years previously, retreated into their city, protected inside metal machines... which (it would appear) prevented their radioactive mutation from turning "full circle," in the Doctor's words, as it did with the Thals.

Alternatively: the first three episodes of the *TV Century 21* comic strip *The Daleks* (23 January to 6 February 1965; written by Alan Fennell and David Whitaker, with art by Richard Jennings) depicted how the original 'short, ugly' (and blue-skinned) Dalek people were wiped out when a meteorite storm caused War Minister Zolfian's stockpile of neutron bombs, intended to be used against the neighbouring Thals, to explode. Two years later, Zolfian and his accomplice, the scientist Yarvelling, emerged from under cover into a lifeless wilderness inhabited only by the war machines built by Yarvelling to destroy any Thals who might survive the planned attack... who compel Yarvelling to rebuild the war factory and help construct the machine-Daleks' Golden Emperor, before their creator finally succumbs to radiation sickness.

Then again: according to Terry Nation's self-penned *Doctor Who: Radio Times Special* story *We are the Daleks!* (1973; can you guess the twist ending?), a scientific expedition from the world of Halldon collected proto-men from planet Earth and transported them to a specially-built colony on Ameron, where the 'process of evolution had been sped up to an incredible degree' ... causing those early humans to develop into our own species' ultimate evolutionary form: the Daleks!

◄ **In the Bunker Laboratory, Science Division Senior Researcher Ronson (James Garbutt) questions the Doctor and Harry, telling them that the security scan ran a complete check on their physiological composition... he's startled to see that the results do not conform to any known life on the planet.**

■ James Garbutt (1925–) was another regular player in Maloney's informal rep company, having featured as Will Campbell in a five-part adaptation of Nina Bawden's children's novel *The Witch's Daughter* (1971), as Dr Rochecliffe in *Woodstock* (1973), and as Harry Tebbs in a single *Z Cars* instalment, *Pursuit* (1974).

An alarm sounds, telling all members of the Elite scientific corps to assemble in the Lab.

■ A not-entirely-dissimilar scientific elite also appears in *Things to Come*...

Davros enters, with Nyder by his side, to show off the latest modifications to his Mark III Travel Machine...

■ David Maloney had first encountered actor Michael Wisher as a Dalek voice artiste on both *Planet of the Daleks* (1973) and *Death to the Daleks* (1974); then in *Revenge of the Cybermen*, the last serial recorded prior to *Genesis*, Wisher had played the Vogan Magrik, his features hidden under a mask created by sculptor John Friedlander. All of which made Wisher an obvious choice for Davros; famously, he rehearsed his scenes in a wheelchair with a paper bag on his head to ensure his performance took no account of facial expression.

■ As realised by Friedlander, visual effects designer Peter Day, and make-up designer Sylvia James, Davros closely resembled Nation's 'ancient creature' in a 'self-powered wheelchair' with 'similarities to the base of a Dalek'. Hinchcliffe, however, suggested giving Davros a slightly swollen cranium after that of dome-headed Venusian despot the Mekon, returning nemesis of *Dan Dare: Pilot of the Future*, whose adventures were detailed in weekly instalments in the pages of the original *Eagle* comic (1950-69).

■ The analogy was an apt one, and not just because scientific genius (and reported human vivisector) the Mekon was reliant on a floating seat to transport his spindly, enfeebled body around. In the original Mekon adventure, for example, we learn that after 'a century of fierce battles', Venus remains exactly divided between the blond-haired peacenik Therons, and the emotionless Treens who inhabit the Mekon's highly mechanised city of Mekonta. Does any of that sound familiar, at all...?

Sarah and the other prisoners of the Thals start working on loading the rocket.

... which the Doctor identifies to Ronson as a Dalek, when it glides into the Lab, governed by Davros' voice.

■ Stage directions indicated: 'As the Dalek completes its display the scientists... burst into spontaneous and enthusiastic applause.'

Nyder fits a weapon to the Dalek, and Davros turns it over to total self-control. Quickly, the Dalek identifies the Doctor and Harry as aliens to be exterminated...

■ Wisher provided this, the only Dalek line in the first recording block.

Ronson saves them by switching the Dalek off, incurring Davros' wrath. He's given till first light to question the prisoners further; the experiment will then be resumed...

Sarah and Sevrin are being held in a Cell in the Thal Dome, along with the Kaled Leader...

■ The Guard is again carrying a *Galaxy 4* gun – so is it possible that the Thals really have acquired a stock of genuine Drahvin weaponry? It's only Davros and the Kaleds, after all, who deny the existence of alien life – and the blonde-haired Amazons of the Drahvin fleet might well have landed on Skaro had they recognised blond-haired Thal men as compatible for breeding purposes. Alternatively: just as the Daleks are seen to be a Kaled genetic experiment, might the clone Drahvins have once been a similar Thal project...?

■ We're not told how the Kaled Leader ended up here in the Thal Dome, only a few hours having passed since he caught the Doctor and Harry. In the Target telling, Dicks explains: 'Later he had been captured himself by a Thal raiding party.'

■ Nation's storyline had Sarah and Sevrin banged up in the company of a character named 'Marrass' – but it's not clear whether or not this was an unused name for the Kaled Leader, or referred to an another character entirely.

... who tells them that the Thals have used up all their manpower and resources building a huge rocket to wipe out the Kaleds at a stroke. The captives' job is to pack its nosecone with distronic explosive – but just a few hours' exposure causes fatal poisoning.

■ At story stage, the rocket was defined as a nuclear weapon.

■ The rocket model was salvaged from one that visual effects designer Peter Day had made earlier, for *The Ambassadors of Death* (1970).

The Doctor is returned to a Detention Room, and tells Harry he's given his interrogators enough scientific gobbledygook to tie them up for weeks.

■ Harry compares the Elite to "A sort of Thinktank" – being the cover name for the quasi-Fascist Scientific Research Society they'd encountered not long before, in *Robot* (and who'd had their own secret Bunker, too!).

Ronson arrives, revealing that Davros has only just announced that his Mark III machine is to be known as a Dalek – a name the Doctor used before. Ronson admits that he, too, is concerned about Davros' experiments to establish the Kaleds' final mutational form – and, along a Corridor, allows the Doctor and Harry a glimpse of the so-called "ultimate creature" through a shuttered panel.

■ In the novelisation, the Doctor swiftly shunts his companion aside, saying: "I shouldn't, Harry. Not unless you want to lay in a permanent stock of nightmares."

When the Thals' prisoners are returned to their Cell, Sarah proposes escaping up the rocket scaffolding and onto the surface of the Dome...

■ ... this being a further plot element inspired by *Things to Come*.

Ronson believes that if certain members of the Kaled government knew what Davros was up to, they'd put an end to the Elite – and agrees to help the Doctor and Harry escape into the City via the Bunker's ventilation system, and a cave containing the hideous results of Davros' early experiments on animals.

Sarah helps the Kaled Leader knock out their guard (Terry Walsh)... and soon the prisoners rush out into the Silo.

The Doctor and Harry make their way to the end of a ventilation duct, watching as a mutated creature slithers past.

■ Nation's Part Two storyline ended more-or-less here: after leaving Sarah and Sevrin 'marooned on the scaffolding of the rocket', the action cut back to the Doctor and Harry 'escaping through an air duct when they meet a huge monster' (which was non-specifically 'overcome' at the start of Part Three).

■ Extra Dod Watson wore part of an Ice Warrior's torso (last seen in *The Monster of Peladon*, 1974) to represent the 'Thing!' [sic].

The Thal guard recovers, and sounds the alarm. Thal soldiers fire on the prisoners as they scale the scaffolding, killing the Kaled Leader and others. Sevrin urges Sarah on – but she loses her grip, and falls...

■ Maloney was inspired to freeze the frame of Sarah's fall in editing – an effect he liked so much, he'd employ it again on episodes of both *Planet of Evil* (1975) and *The Deadly Assassin* (1976).

PART THREE

FIRST BROADCAST: 22 MARCH 1975

Sevrin climbs down to the platform onto which Sarah has fallen.

■ Nation's stage directions required Sarah to perform 'a desperate contortion' to grab hold of the next rung of scaffolding, and hang there while Sevrin scrambles down to her aid: 'As though from Sarah's viewpoint, we see the dizzying drop to the base of the silo. CSO model shot.'

Together, they continue up, jumping over onto the nose cone of the rocket – but by now, two Thal Soldiers have scaled the scaffolding. Forcing them to retreat, one of the Soldiers (Hilary Minster) sadistically dangles Sarah over the side of the rocket: "You're going back to work. In a day or so, you'll wish I had let you drop..."

The Doctor is weak at the knees after an encounter with a Kaled security scanner.

'The rocket model was salvaged from one that Peter Day had made earlier for *The Ambassadors of Death* in 1970.'

■ Long before he featured as General Erich Von Klinkerhoffen, boss of Guy Siner's Lt Hubert Grüber, in Vichy France sitcom *'Allo 'Allo!* (1982-92), Hilary Minster (1944-99) played the ill-fated Thal trooper Marat in the Maloney-helmed *Planet of the Daleks* (1973) – so is this sadistic Soldier an ancestor of Marat's? Minster was another frequent Maloney hiring, turning up as Webb's Sergeant in the eight-part frontier war epic *Last of the Mohicans* (1971), as Captain Sanglier in its sequel *Hawkeye, the Pathfinder* (1973), and as Captain Pearson in *Woodstock* (1973).

As the Doctor and Harry head out of the Cave, Harry is attacked by a huge, clam-like creature. The Doctor repels it, then prises aside corroded bars at the exit to the Wastelands.

■ Harry's Latin descriptor for the monster that attacks him was originally given as '*Magnae conchylum*' – literally, 'great shell'. It seems, however, that someone on set had enjoyed the benefits of a Classical education, because what Harry actually says on screen is "*Magnae paeloris*" – 'great clam'.

■ Scripted directions called for the Doctor to begin 'tearing strips from his shirt' with which to bandage Harry's wounded leg.

Two Daleks now stand in the Lab – where Kavell (Tom Georgeson), in charge of the communications system, surreptitiously informs Ronson that the Doctor and Harry have now made contact with the sympathetic Kaled councillors. But Nyder is listening...

■ Tom Georgeson played 'Joe Smales' alongside James Garbutt in the Maloney-directed *Z Cars* ep *Pursuit* (1974).

■ It can't have been as easy as all that, can it – for a pair of stateless nobodies to wander out of a battlefield into a city under siege, then arrange a face-to-face meeting with a number of named political leaders? Quite rightly, Terrance Dicks' novelisation says otherwise: here, the Doctor is said to have 'bullied his way up the chain of command', from a sentry at the City entrance up – 'intimidating a Captain, a Colonel and finally a full-blown General... Several times Harry felt that various officers had been on the point of having them shot, but the Doctor's bare-faced audacity had at last succeeded'.

■ Nyder has now removed his Iron Cross – producer Philip Hinchcliffe having thought better ►

Sarah is down with the Mutos.

Davros tests his new toy.

Sarah climbs to new heights.

Harry puts his foot in it (again).

of using such blatant symbolism following the first block of studio recordings!

In the Kaled Command HQ, councillor Mogran (Ivor Roberts) listens as the Doctor makes his case. Sarah and Sevrin finish loading the rocket...

■ Nation's storyline noted that Sarah is by now 'becoming ill from radiation' – a sickness suffered by the Doctor and friends the first time we visited Skaro, in the original Dalek serial (1963-64).

■ The reason why the visibly ailing Sarah doesn't shortly hereafter collapse and die, a victim of distronic toxaemia, is never explained – when back in Part Two, the Kaled Leader had claimed that just "a few hours' exposure" would prove fatal. In his novelisation, the ever-alert Terrance Dicks plugs the hole, explaining how 'while the first few shifts produced only normal fatigue, further exposure would begin a dangerous build-up of radiation effect in the body'. Then again, maybe humans (and Mutos) are immune? The Kaled Leader would never have known otherwise...!

Nyder informs Davros that Mogran has convened a secret session, with the Doctor and Harry in attendance; Ronson, it seems, is a traitor. Mogran informs the Doctor that Davros' experiments are to be suspended, pending further investigation. Ravon relays news about a female prisoner in the Thals' Rocket Silo, most likely Sarah – but insists the Thals' rocket cannot penetrate the Kaled Dome, fortified by a concrete-like substance of Davros' invention. In the Lab, Davros willingly complies with Mogran's demands... but tells Nyder that the Council has signed the Kaleds' death warrant, and orders 20 Dalek machines to be readied: "After that, we are going on a journey..." Helped on their way by Ravon, the Doctor and Harry emerge in a Corridor in the Thal City...

■ For the second time this episode, the Doctor and Harry have made a long, difficult and frustratingly undramatised journey between far-flung locations! Again, Dicks fills in the gap: after being fed by Ravon, the young General 'handed them over to one of his agents, a weasel-faced man who spoke only when strictly necessary'; wearing hooded Mutos' cloaks as a disguise, the Doctor and Harry are led 'by way of hidden paths and abandoned trenches' to the outskirts of the Thal Dome, then underground via 'a carefully-hidden hatchway' into 'an interminable series of cramped tunnels' full of 'mysterious machinery', ending at a ladder giving access to the hatchway... which is what they finally emerge from here.

... where they soon catch sight of Davros and Nyder addressing Thal high-ups, including a Politician (Michael Lynch).

■ Michael Lynch was another of Maloney's favourites: after featuring as soldier Spencer in *The War Games* (1969), he'd been cast as a Delaware Chief in *Last of the Mohicans* (1971), then as the Earl of Derby in *Woodstock* (1973).

Sarah is pushed to the limit.

'Once reunited with the Doctor, Sarah conspicuously fails to mention that she saw a Dalek at the end of Part One!'

■ Back in Part One, Ravon's battlefield map showed the Kaled and Thal Domes separated by a mountain range, so how has Davros managed to cross to the Thal City at all – let alone in secret, *let alone* before the Doctor and Harry...?

To end the war, Davros gives the Thals the formula for a chemical substance to be fired onto the surface of the Kaled Dome – making it brittle, and allowing the Thals' rocket to penetrate. The Doctor knocks out a pair of guards (Jim Dowdall, Dinny Powell) so he and Harry can enter the Silo in disguise, liberating Sarah and the Mutos.

■ When Sarah is reunited with the Doctor, she conspicuously fails to mention that she saw a Dalek through the Shattered Wall, back at the end of Part One. After *Death to the Daleks* (1974), she'd have recognised it immediately – but since it appears that Harry didn't know what the Time Ring was, and hadn't heard the word 'Dalek' before the Doctor used it in Part Two, most likely Sarah's not yet been told of the Doctor's mission... making this a distinct oversight on her part!

The Doctor sends Sarah and Harry to warn the Kaleds about the imminent attack; he remains behind to try to sabotage the rocket...

■ Lost from the camera script: Sarah calling to Sevrin to 'stay with us'; the Doctor wishing his friends 'Good luck...'; and 'a brief moment where it seems they won't go', broken by a decisive nod from Harry.

... but a knocked-out Guard (Max Faulkner) comes round and electrifies the scaffolding that the Doctor is working on; the Doctor gasps in agony...

■ At storyline stage, the Doctor was simply 'laid out from behind' – and the episode continued...

PART FOUR
FIRST BROADCAST: 29 MARCH 1975

The Doctor passes out... and comes round in the Launch Room, where Thals are gathered to see the bombardment of the Kaled Dome. Watching in the Lab, Davros asserts that a member of the Elite has given his secret formula to the Thals. The Doctor lunges for a DESTRUCT button... but the Politician presses FIRE, the rocket launches, and the Kaled Dome is utterly destroyed.

■ NHK Japan supplied 4' of silent 16mm footage to represent the rocket in flight.

Davros swears vengeance – beginning with the summary extermination of the 'Thal spy', Ronson.

■ As scripted, Part Three concluded here, with Ronson becoming the first ever victim of a Dalek death ray (well, chronologically speaking) and Davros hailing the rise of "a new race... The supreme creature... The ultimate conqueror of the universe... The Dalek!" In post-production, however, Part Four was found to be significantly under length – and so the Doctor's electrocution became Three's shock ending instead.

■ Cast members would normally have been paid per episode, rather than per day worked – so it's not unreasonable to think that James Garbutt might have received a 50% increase in his total fee as a result of this reworking...!

Davros orders his Daleks to carry out the task they have been programmed to complete... The Thals celebrate, and the Politician orders all prisoners to be freed. The Doctor tells a sympathetic Thal, Bettan (Harriet Philpin), how he sent his friends into the Kaled city.

■ Bettan's gender was reassigned between storyline and script.

■ At the time of *Genesis of the Daleks*' transmission, Harriet Philpin would have been instantly recognisable as the sleep-deprived spouse of 'Secret Lemonade Drinker' Julian Chagrin in a notorious TV ad for R Whites fizzy pop, irritating ITV viewers since 1973. She later played Alta Two in a Maloney-produced episode of Nation's *Blake's 7: Redemption* (1979).

In the Main Lab, Davros orders Gharman to introduce certain chromosomal variations into the embryo Daleks, ridding them of feeling or emotion. Nyder informs Davros that the Daleks are in position. Daleks appear in the Thal city, and begin a massacre. Bettan offers to show the Doctor a way out into the Wastelands...

■ In Dicks' novelisation, the Doctor dodges hugs, backslaps and even kisses from riotously partying Thals on his way to the main gate of the Thal city, which stands open and unguarded: 'No wonder the Daleks had entered so easily.'

■ Yet more Thal revellers were to be seen falling victim to the Daleks' guns in a complicated, red-lit shot Maloney planned to Chromakey over film of the burning Dome – but lack of studio time forced its abandonment.

Taking cover in a Trench, the Doctor persuades Bettan to gather together survivors into a fighting force to strike at Davros' Bunker. At a Section of Rocks, the Doctor is attacked by Mutos – but Sevrin, Sarah and Harry scare them off, saved when another Muto attack prevented them from reaching the Kaled Dome. In the Lab, Gharman tries to intrigue Kavell into moving against Davros – but again, Nyder is eavesdropping. Approaching the Caves, the Doctor sends Sevrin to join Bettan, with his people. Nyder approaches Gharman, claiming that he too has had a change of heart... Passing more clam creatures, the Doctor, Sarah and Harry arrive at the entrance to the ventilation duct.

■ Here, Nation's storyline had the returning travellers fall foul of 'a huge creature which stings the Dr [sic]'.

■ The Doctor observes that the clams aren't very fast; "obviously why Davros discarded them", reckons Harry. Is this another lead balloon from Surgeon-Lieutenant Sullivan, or are we really supposed to believe that Davros once intended to put giant clams in his Travel Machines?

Meeting Nyder in secret, Gharman proposes demanding that Davros restores the Daleks' conscience, naming Kavell, Frenton, Parran as likely co-conspirators...

■ The Target telling adds 'possibly' Shonar... and 'about a dozen' others.

■ Nyder's Iron Cross makes a sudden reappearance in this Detention Room scene, recorded as part of the first studio session.

... but Davros is waiting in the shadows. Nyder coshes Gharman, whose brain Davros intends to operate on – but then banging from the ventilator shaft alerts them to the Doctor and friends' arrival. Later, restrained in an electronically-wired chair, the Doctor reveals to Davros that he came from the future to stop the Daleks' development – but mention of future Dalek defeats only intrigues Davros...

■ In his novelisation, Dicks sets this sequence not in the Main Laboratory, but in 'a kind of electronic interrogation chamber' elsewhere in the detention area: 'There was something indescribably sinister about the place', we're told.

In the Trenches, Bettan tells Sevrin that they can only attack when they have the strongest possible force. Sarah and Harry have been brought to join the Doctor, and attached to electronic torture equipment – which Davros activates, causing Sarah and Harry to convulse. Davros demands the Doctor tell him the reason for every Dalek defeat, so they will know their errors and how to avoid them: "You will tell me! You will tell me! You will tell me...!"

PART FIVE
FIRST BROADCAST: 5 APRIL 1975

The Doctor gives in, and begins to recite a litany of future Dalek defeats, which is recorded on tape.

■ Unusually, an alternative Part Four ending was appended to the camera script. Here, the dialogue leading up to the cliffhanger was significantly rejigged, and the line "Either tell me about the Dalek future or watch your friends suffer" stood in place of Davros' repetitive "You will tell me!" The Doctor then began to speak... until, with 'His eyes tightly shut to drown out the sounds' [sic], the camera angled away to a view of the computer tape turning as he was heard describing how "On Mars the Daleks were defeated by a virus that attacked the insulation on the cables in its electrical circuits..." [sic] Stage directions here demanded: 'Bring the music up to drown out the Doctor's halting voice.'

■ The Daleks' attempt to dig out the core of the planet Earth did not, as the Doctor states, occur in the year 2000; according to Nation's own *The Dalek Invasion of Earth* (1964), it occurred in (or very shortly after) the year 2164.

■ Crossfades meant that snippets of the Doctor's dialogue went unheard; as scripted, 'The Dalek wars against the Venusians in the space year 17,000 was [sic] ended by the intervention of a fleet of war rockets sent from the planet Hyperon...'

Eventually, Davros orders Sarah and Harry taken to the Detention Area; Nyder removes the "priceless" tape. Locked up, Sarah and Harry meet Gharman, who is surprised to learn that there has been neither a rising against Davros, nor mass arrests of named conspirators; but in the Corridor outside, Kavell coshes a Guard (Peter Mantle) unconscious... Back in the Main Lab, the Doctor pleads with Davros to stop the development of the Daleks...

■ On screen, the Doctor's scripted line, "I have committed the greatest act of treachery ever perpetrated. I have betrayed millions..." became the far less ripe, "I have betrayed the future..."

■ Originally, the Doctor countered Davros' assertion that his Daleks "are the power not

"I sent Harry and Sarah in there."

Mogran.

The Thal Politician.

The Doctor is too late to stop the rocket strike.

The death of the arch traitor! The Thal spy! Ronson!!!

The Doctor is forced to reveal the secrets of the future to Davros.

◄ of evil, but of good" by stating, "Let us do evil that good may come" – whatever that was supposed to mean!

... but the workshops are ready, declares Davros, who believes his Daleks will one day become the supreme rulers of the universe.

■ The Doctor alludes to a deadly virus escaping a scientist's laboratory – something contagious and very deadly... which was, of course, the starting-point for Nation's apocalyptic *Survivors* (1975-77), its disease-ridden first episode, *The Fourth Horseman*, airing on BBC1 in the week following *Genesis*' conclusion.

■ Davros was scripted to anticipate such power setting him 'among' the gods, but the word he utters on screen sounds very like the stronger (and more heretical) 'above'.

Distracting Davros by indirectly comparing the Daleks to a deadly virus, the Doctor seizes Davros' arm, and threatens to deactivate Davros' life support systems permanently unless he orders the destruction of the incubator section.

■ The sound of Davros' life support 'alarm' was used to denote an incoming radio message in the final episode of *The Ark in Space*.

Davros begins to give the order – but Nyder coshes the Doctor from behind. While Davros orders his Dalek units to return from the burning Thal City, Nyder takes the Doctor to the Detention Room, but finds only Harry dressed in the Guard's uniform – and flees. The Doctor warns Gharman and Kavell that he'd overheard Davros plotting to move against the rebels – then he, Sarah and Harry set off in search of both the Time Ring and the tape recording.

Gharman and two cronies attack two Guards, and seize a cache of weapons; Kavell reports that the majority of the Elite have gone over to the rebels. As gunfire resounds through the Bunker, Davros tells Nyder to order his guards to surrender. Providentially, the Doctor discovers explosives in an arms locker – which he can use to kill the embryos in the Incubator Room.

■ No less providentially, he discovers combat-style clothing in exactly Sarah's size, which he foists upon her right away; perhaps she smells a bit, after all her sweaty exertions in the Rocket Silo...?

■ The real reason for Sarah's sudden costume change was to avoid a continuity clash when she appears aboard the Nerva Beacon at the start of the already-recorded *Revenge of the Cybermen*, wearing exactly this outfit!

In the Main Lab, Gharman and Kavell deliver an ultimatum to Davros: destroy the preconditioned Daleks or be replaced by a democratically elected leader.

The Doctor, Sarah and Harry arrive outside the Incubator Room...

■ As scripted, Harry described to Sarah how the embryos inside are in 'various stages of development... some in jars and test tubes... Others seems to have freedom of movement... perhaps they're the fully grown ones'; on screen, this became simply, "Some of them can move about...!"

Davros accepts the ultimatum – provided he is first allowed to speak to a full meeting of the Elite, both scientific and military: "When this is done, a vote will be taken. I will abide by the decision of the majority."

Bettan's force follows a Dalek on its way back to the Bunker. The Doctor, meanwhile, is laying charges in the Incubator Room. Sarah and Harry wait outside – but when the Doctor emerges, an embryo Dalek is wrapped around his neck, choking him...

■ Nation's script had the Doctor being menaced by a couple of different somethings in the Incubator Room. First, while 'kneeling beside the leg of a bench', he made 'a quick startled movement' to brush an unseen something from his shoulder, which caused him to 'give a look of revulsion'. Then he failed to notice as 'a shapeless viscous liquid' oozed slowly towards him, like 'a very thick paint being spilt from a can'. The scene cut away to Sarah in the Corridor, going to look in on the Doctor – whereupon we saw, from Sarah's viewpoint, 'the Doctor standing, his back towards the camera... from head to toe covered in the viscous fluid... Only his widespread arms are visible'. It's not entirely clear how Sarah and Harry are supposed to have helped the Doctor escape the ooze, which the Doctor says he thinks is what the embryo Daleks feed on; the liquid horror reappears in Dicks' novelisation, in which Sarah and Harry each take hold of one of the Doctor's arms to heave him 'free of the pool of black liquid', which lets go its grip with 'an ugly squelching sound'.

■ As scripted, the action then carried on...

PART SIX
FIRST BROADCAST: 12 APRIL 1975

Sarah and Harry help wrestle the creature away. The Doctor takes hold of the two wires which, when brought together, will destroy the Daleks: "Do I have the right?" he wonders. If he wipes out a whole intelligent lifeform, then he becomes no better than the Daleks.

■ "Many future worlds will become allies just because of their fear of the Daleks," claims the Doctor. But he's not the first to reach this conclusion – for much of his "Have I that right?" speech was rehearsed by geologist-hero Joel Kendon in Nation's *We are the Daleks!* (1973), who spends a couple of paragraphs pondering the morality of his mission in search of a mineral to render Dalek weaponry impotent: "With unlimited Extellium we could totally annihilate the Daleks and I had no doubt we would. But did we have that right? If we destroyed them, what made us better than them?" (The Doctor, too, fears becoming "no better than the Daleks.") Recalling a lesson from future history, Kendon continues: "It was certainly only the menace of the Daleks that had welded the New Worlds into a single unit. The peoples of all planets that had stopped warring against one another to unite and battle against a common enemy. With the Daleks gone would the fighting between ourselves start again?"

■ In Cultural Studies reader *Doctor Who: The Unfolding Text* (Macmillan Education Ltd, 1983), academics John Tulloch and Manuel Alvarado compare the section of this speech in which the Doctor asks his companions, "... if someone who knew the future pointed out a child to you and told you that that child would grow up totally evil, to be a ruthless dictator who would destroy millions of lives, could you then kill that child?" to a strangely similar passage from Russian miserablist Fyodor Dostoyevsky's final novel *The Brothers Karamazov* (completed 1880; first translated into English by Constance Garnett, 1912). In Book V: *Pro and Contra*, Chapter IV: *Rebellion*, rationalist atheist Ivan Karamazov asks his younger brother Alexei, *aka* 'Alyosha': "Imagine that you are creating a fabric of human destiny with the object of making men happy in the end, giving them peace and rest at last, but that it was essential and inevitable to torture to death only one tiny creature – that baby beating its breast with its fist, for instance – and to found that edifice on its unavenged tears, would you consent to be the architect on those conditions? Tell me, and tell the truth."

■ It's important to note that Tulloch and Alvarado don't actually allege that *Genesis* swipes directly from *The Brothers Karamazov* – the authors juxtapose these two passages (and a couple of others, too) to illustrate *Doctor Who*'s 'anthropocentric human principle', and its place within storytelling tradition – but is it remotely possible that this really *was* a crib from a most unlikely source? *The Fact of Fiction* quoted chapter and verse to Philip Hinchcliffe himself, who replied: "I have a very dim memory of talking to Bob Holmes about how to make this scene dramatic, but I can't honestly claim authorship of the idea for this speech, or claim on Bob's behalf either. I think it is more likely to have been in the script Terry Nation first delivered... As to the similarity to *The Brothers Karamazov*, who knows? Terry Nation was a very accomplished writer and I believe well read. But the moral dilemma is ►

"Ghar-man, have you signed Ronson's leaving card?"

HIs master's voice – Nyder and Davros.

'The sound of Davros' life support "alarm" was used to denote an incoming radio message in *The Ark in Space*.'

Gharman and Kavell plot a revolt.

The Doctor must talk...

...or his companions will suffer.

"The tiny pressure of my thumb..."

WHERE ELSE HAVE I SEEN...?

DENNIS CHINNERY
(1927-2012) Gharman

Other *Doctor Who* appearances: *The Chase* (1965) as Albert C Richardson; *The Twin Dilemma* (1984) as Professor Sylvest.
TV appearances include: See *The Fact of Fiction: The Chase* [**DWM** 390].
Film appearances include: *The Plague of the Zombies* (1966) as Constable Christian.

JOHN FRANKLYN-ROBBINS
(1924-2009) Time Lord

TV appearances include: *The Avengers: The Cybernauts* (1965) as Gilbert; *The Champions: Nutcracker* (1969) as Warre; *I, Claudius: Reign of Terror* (1976) as Atticus; *The Woman in Black* (1989) as Reverend Greet; *Star Trek The Next Generation: Preemptive Strike* (1994) as Macias; *Hogfather* (2006) as The Dean.
Film appearances include: *Asylum* (1972) as Mr Stebbins; *Dracula A.D. 1972* (1972) as Minister; *The Golden Compass* (2007) as Librarian.

TOM GEORGESON
(1937-) Kavell

Other *Doctor Who* appearances: *Logopolis* (1981) as Detective Inspector.
TV appearances include: See *The Fact of Fiction: Logopolis* [**DWM** 406].

PETER MILES
Nyder

Other *Doctor Who* appearances: *Doctor Who and the Silurians* (1970) as Dr Lawrence; *Invasion of the Dinosaurs* (1974) as Professor Whitaker, *The Paradise of Death* (BBC Radio serial, 1993) as Tragen; *Whispers of Terror* (audio drama, Big Finish, 1999) as Museum Curator Gantman.
TV appearances include: See *The Fact of Fiction: Invasion of the Dinosaurs* [**DWM** 335].

GUY SINER
(1947-) Ravon

TV appearances include: *I, Claudius: A Touch of Murder* (1976) as Pylades; *'Allo 'Allo!* (1982-92) as Lieutenant Grüber; *Seinfeld: The Doodle* (1995) as Mandel;

Babylon 5: Rumors, Bargains and Lies (1997) as Religious #1; *Star Trek Enterprise: Silent Enemy* (2002) as Stuart Reed.
Film appearances include: *Pirates of the Caribbean: The Curse of the Black Pearl* (2003) as Harbormaster.

MICHAEL WISHER
(1935-95) Davros

Other *Doctor Who* appearances: *The Ambassadors of Death* (1970) as John Wakefield; *Terror of the Autons* (1971) as Rex Farrel; *Carnival of Monsters* (1973) as Kalik; *Revenge of the Cybermen* (1975) as Magrik; *Planet of Evil* (1975) as Morelli. **Also:** *Shakedown: Return of the Sontarans* (DreamWatch Media video drama, 1995) as Robar.

STEPHEN YARDLEY
(1942-)Sevrin

Other *Doctor Who* appearances: *Vengeance on Varos* (1985) as Arak.
TV appearances include: *Danger Man: The Outcast* (1965) as The Stranger; *The Champions: The Survivors* (1968) as Pieter; *The XYY Man* (1976-77) as William 'Spider' Scott; *Secret Army* (1978) as Max Brocard; *The Professionals: Hijack* (1980) as Swetman; *Blake's 7: Sand* (1981) as Investigator Reeve; *The Day of the Triffids* (1981) as John; *Hammer House of Mystery and Suspense: The Corvini Inheritance* (1984) as Stanley Knowles; *Howards' Way* (1985-90) as Ken Masters; *Virtual Murder* (1992) as Inspector Cadogan; *Bugs: The Two Becketts* (1998) as Matt Beckett.

◂ quite a well-known conundrum in philosophy, I believe."

■ Part Five had been scripted to end with the Doctor wondering, "[But] do I have the right?" – so it seems the embryo around the Doctor's neck substituted Nation's 'viscous ooze' to better postpone the action at a punchy point of peril, as opposed to a point of philosophy.

Gharman arrives, news of the imminent vote against Davros sparing the Doctor his dilemma. At the meeting, Davros offers his opponents the opportunity to press a TOTAL DESTRUCT button, destroying not only the automated Dalek production lines but everything outside the Main Lab – but no-one will do it. What the rebels fail to realise is that Davros has achieved the delay he required...

Gharman proposes destroying the existing Daleks and allowing the mutation to take its own course. In the background, Sarah finds the misplaced Time Ring. Davros gives the Elite two minutes to make up their collective mind... but three Daleks have arrived back at the Bunker Checkpoint, with Bettan's people close behind. Davros opens the door remotely, and the Daleks advance. Bettan needs 30 minutes to ready explosives to entomb the Bunker's occupants; Sevrin heads inside to warn the Doctor, Sarah and Harry.

Nyder slips out of the Lab; the Doctor and friends follow him. Just two of the Elite choose to stand beside Davros – not even Kravos (Andrew Johns), his life saved by Davros, remains loyal.

■ Originally, a character named 'Fenatin' was said to have been the recipient of a Davros-designed pacemaker – but the camera script was adjusted to make the already-established Kravos the ingrate who turns his heart against his saviour.

In the Corridor outside, the Doctor takes Nyder by surprise – and forces him to lead the way to Davros' Office, where the tape recording has been squirrelled away in a safe.

■ In Dicks' novelisation, the captive Nyder refuses to co-operate – so Harry 'grabbed him by the throat and shook him till he choked'!

■ Describing Davros' Office, Dicks tantalises us with a not-implausible detail: the walls, apparently, were 'covered with blueprints of early Dalek designs' – the missing Marks I and II, perhaps?

Nyder opens the safe, but makes a dash for it when the Doctor destroys the tape with a Dalek gun. With Davros' power seemingly broken, the Doctor, Sarah and Harry are free to use the Time Ring to leave...

■ Lost from the script, the Doctor's insistence that 'If the Daleks do survive, then Gharman and his people will at least ensure that they are... well... humanized' – thus fulfilling one of the three mission criteria set for him by the Time Lord.

Did the Doctor's involvement in *Genesis of the Daleks* start the Time War? Russell T Davies thinks so!

'Russell T Davies suggested that the Time Lords started the Time War here: "so perhaps the Daleks' wrath was justifiable – they had been provoked!"'

... but the Ring is missing, dropped in the scuffle with Nyder, and the door back into the Corridor is locked tight. Via a screen in the wall, they watch events unfolding in the Main Laboratory...

■ Stage directions for Davros' Office proposed that on one wall, 'hidden by sliding shutters', a large 'viewing panel' looks down into the main laboratory' – a window, in other words, which Sarah accidentally reveals when she knocks a control.

... into which Davros now admits several Daleks, who proceed to slaughter Gharman and the rest of the rebels.

Sevrin releases the Doctor and friends from Davros' Office – but once the Doctor has located the Ring, he gives it to Sarah, telling her and Harry to go with Sevrin back to the main entrance while he returns to the Incubator Room and blows it up.

Nyder tells Davros that the Doctor, Sarah and Harry are missing from his Office; Davros despatches Daleks to exterminate them.

Meanwhile, a Thal Soldier (John Gleeson) is ready to detonate the explosives on Bettan's command... but when Sarah arrives, she pleads with Bettan to wait a few more minutes to allow the Doctor time to escape.

Outside the Incubator Room, two Daleks have confronted the Doctor... but one of them runs over the trailing wires, completes the circuit, and the charges go off.

■ When the Doctor emerges from the Incubator Room, he's reacquired the overcoat (and hat) he was last seen wearing at Command HQ, across the Wastelands – and which we must now presume destroyed, along with Ravon, Mogran and the rest of the Kaleds. So how in the gods' names did it get here, and how did he know where to find it? (In fact, as with Sarah's combat gear, he's suddenly got it back to avoid a continuity clash with the next adventure...)

The Doctor braves the Kaled mutants.

Showdown in the Bunker!

Davros reaches for the off button.

"... Out of their evil must come something good!"

A scanner shows Bettan and company what's going on in the Lab...

■ A short insert showing the Doctor 'running for his life' along the Corridor, with three "Exterminate!"-ing Daleks appearing in pursuit, was recorded... but was later cut for time.

... where Davros is alerted to the fact that the automated Dalek production line has been started – an order given by one of his Daleks (voiced by Roy Skelton). When Nyder goes to halt the production line, the Dalek exterminates him.

The Doctor races to the main entrance...

■ ... and his hat flies from his head as he does so – but never fear, it's reappeared in the next-but-one shot, when he squeezes his way through the doors!

... and Bettan's Soldier sets off the charges.

■ Alas, a wisp of smoke issues from between the doors a half-moment *before* the Soldier presses the detonator!

As the Dalek informs Davros that its programming cannot acknowledge any other creature as its superior, the Doctor tells Sarah that destroying the Incubator Room has delayed the Daleks' development by just 1,000 years. With 'pity' absent from their vocabulary, the Daleks exterminate the last loyal members of the Elite, then turn on Davros – exterminated with his hand poised to press TOTAL DESTRUCT.

■ To leave open the possibility of Davros' return, Nation's stage directions were studiedly vague, describing his hand 'lit by the glare of the [Dalek] blast', then seeming to 'vanish in the blaze, the button untouched'.

■ The Target telling is far less circumspect: 'All the Daleks seemed to fire at once, and Davros and his chair exploded in flame...' (Well, that's any return appearance scuppered!)

■ Davros will indeed be dug out of this hole in *Destiny of the Daleks* (1979) – in which he'll explain how his back-up life support system switched in at the moment of his extermination: "Synthetic tissue regeneration took place whilst bodily organs were held in long-term suspension..."

Although entombed, the Daleks will live on: "When the time is right, we will emerge and take our rightful place as the supreme power of the universe!"

■ "This is only the beginning..." grates the Dalek. *Things to Come* concludes with a no-less famous speech delivered by scientific elite head Oswald Cabal (Raymond Massey), who pontificates on humankind's destiny amid the stars: "This is only a beginning... For Man, no rest... He must go on, conquest after conquest, first this little planet... then the planets about him..."

■ Tulloch and Alvarado's *Unfolding Text*, however, sees a similarity between the Dalek's final speech – "We are entombed, but we live on..." – to the legend of the Grand Inquisitor, as related by Ivan to Alyosha in Book V, Chapter V of *The Brothers Karamazov*. This is a fable in which the leaders of the Spanish Inquisition, declaring themselves heirs to the Emperor Cæsar and 'sole rulers of the earth', are forced by rebellion to hide 'underground in the catacombs'; the Inquisitor declares, "'Oh, the work is only beginning, but it has begun. It has long to await completion and the earth has yet much to suffer, but we shall triumph and shall be Cæsars...'"

■ Strangely, in Nation's *We are the Daleks!*, which we can far more confidently nominate as the origin of much of *Genesis*' discourse, the name of the treacherous space pilot who betrays Joel Kendon's mission to the Daleks is... you guessed it, 'Caesar'.

Davros is about to be betrayed by his own creations...

■ Coincidence? Perhaps. Delving further into Dostoyevsky's text, *The Fact of Fiction* notes that Book VI, Chapter III: *Conversations and Exhortations of Father Zossima*, contains a warning to those who, like Davros, use science to set themselves "up among the gods": "'Look at the worldly and all who set themselves up above the people of God, has not God's image and His truth been distorted in them? They have science; but in science there is nothing but what is the object of sense. The spiritual world, the higher part of man's being is rejected altogether, dismissed with a sort of triumph, even with hatred...'" Well – that's the Daleks, pretty much, isn't it?

■ The novelisation adds a couple more lines to the Dalek's closing speech: after the Daleks re-emerge, we're told, they'll 'build their own City' and 'rule Skaro' before becoming the supreme power in the Universe – an attempt, presumably, to tie the story into the narrative of the first Dalek serial, in which it's said that following a neutronic war against the Thals, the Daleks' "forefathers" retired into their (largely underground) City, protected by their [travel] machines.

The Doctor, Sarah and Harry bid farewell to Bettan and Sevrin, then take hold of the Time Ring. As they disappear into space/time...

■ ... to arrive aboard the Nerva Beacon in the already-recorded *Revenge of the Cybermen*, which picks up directly from here. Unless, that is, you're a reader of Virgin Publishing's *Missing Adventures* novels – in which case a time storm *en route* dumps them into the pages of Christopher Bulis' *A Device of Death* (1997).

... the Doctor tells Sarah they haven't failed; although the Daleks will create havoc and destruction for millions of years, out of their evil must come something good.

■ "All right, just one more time," the Doctor told the Time Lord when he accepted his mission back in Part One. Clearly, he's not averted the Daleks' creation, nor affected their genetic development, nor located in them any inherent weakness – so he's failed in the Time Lords' eyes, at least. Which is, we presume, why they don't keep their part of the bargain, for it's far from the last time that he'll be dragooned into doing the Time Lords' dirty work – next in *The Brain of Morbius* (1976)!

■ So, out of the Daleks' evil will come something good – but what good will come out of the Time Lords' failed pre-emptive strike? According to Russell T Davies, writing in the *Doctor Who Annual 2006* (Panini Books, 2005), the great and terrible Time War, quite possibly: 'The Time Lords fired the first shot' – so 'perhaps the Daleks' wrath was justifiable – they had been provoked!'

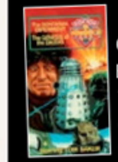
■ If that's true, the events depicted in *Genesis of the Daleks* will have the gravest possible consequences for the Time Lords; and for future Doctors, too... **DWM**

FURTHER INFO

DVD

COMPANY 2|entertain
YEAR 2006
CAT NO BBCDVD 1813
AVAILABILITY Out now

VIDEO



COMPANY BBC Video
YEAR 1991
CAT NO BBCV 4643
AVAILABILITY As part of *Doctor Who: The Sontaran Experiment/The Genesis of the Daleks* [sic] double video set; deleted

SOUNDTRACK

COMPANY BBC Records & Tapes/BBC Audiobooks Ltd
YEAR 1979 [LP version]/2011 [facsimile CD]
NARRATOR Tom Baker
AVAILABILITY Deleted/ Out now

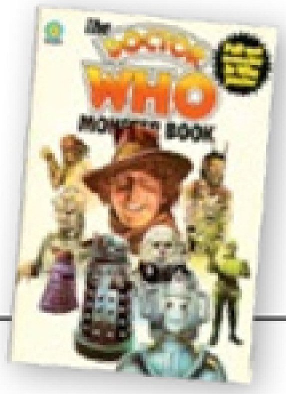
SCRIPT

COMPANY BBC Books
YEAR 2001
EDITORS Justin Richards & Andrew Pixley
AVAILABILITY In *Doctor Who: The Scripts – Tom Baker 1974/5*; out of print

NOVELISATION

COMPANY Tandem Publishing Ltd/ Target Books
YEAR 1976
BOOK NO 27
AUTHOR Terrance Dicks
AVAILABILITY Out of print

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...



END OF PART ONE

The most exciting bit of a *Doctor Who* story is the bit when the monster appears! So why not skip straight to that bit?

BY **JACQUELINE RAYNER**

ILLUSTRATION: BEN MORRIS

> "I occasionally look back on the days when you had no real idea what a story would be about. You might not even have seen a picture of the new monster..."

Fan Twin is watching *a lot* of *Doctor Who* at the moment. His time is basically divided between school, sleep, food, *Doctor Who*, football and cricket (we recently took the boys to their first cricket match. See, that fooled you – we don't *just* do *Doctor Who*-related things, you know. Although out of all sports, cricket probably has the most connections with *Doctor Who*, racking up the Fifth Doctor's outfit, *Black Orchid*, that scientifically convincing bit with the cricket ball in *Four to Doomsday*, the TARDIS landing in the middle of a match in *The Daleks' Master Plan: Volcano*, the unused Douglas Adams script *Doctor Who and the Krikkitmen*, and the novels of Paul Cornell. For a few moments during the match I thought it might have even more cult TV connections when the commentator announced that the next few overs would be 'powerplay', but apparently that's something to do with fielding restrictions and is not, as I'd hoped, them showing an episode of *Blake's 7* on the big screen).

Anyway. *Doctor Who*. He's watching in order (which is a process he's embarked on before in various ways) but this time he's skipping all the Episode Ones. Now, I love Episode Ones. I love being given the space to find out about the characters and the situations they're in before being plunged into the world of adventure. I love having a few moments of peace with the TARDIS crew before they are inevitably accused of being responsible for whatever happens to be going on in the place where they've landed. I love how the tension builds and builds ready for that initial cliffhanger.

So why does Fan Twin spurn these lovely intros? I don't think it's simply impatience – although I've never tried the Stanford Marshmallow Experiment on him (and not just because it's tricky getting hold of vegetarian marshmallows), I'm pretty sure he'd pass with flying colours. We are, after all, talking about a child who has been known to watch all of *The Krotons* in one sitting. The easiest thing to do was to just ask him. His answer, not exactly an unexpected one, was that it was because he liked starting where the monsters came in and he liked there to be lots of action. Of course, he gets all of that in recent *Doctor Who* Episode Ones, also known as The Entire Story, Actually, Unless It's One of Those Two-Parters. There isn't time for all that build up these days, which is a shame but understandable, and maybe that's why Fan Twin expects his entertainment to hit the ground running.

Being sad and old, I do occasionally look back with rose-tinted glasses on those days when you came to a story completely fresh with no real idea what it would be about. You might not even have seen a picture of the new monster. You might not even know if there even was going to be a monster in it! Ooooh, the anticipation! (Not that I'm saying you can't be surprised by recent *Who*. I nearly choked on my jammy dodger when Jenna Coleman popped up in *Asylum of the Daleks*, for instance.)

We're all deep into Troughton territory at the moment, Fan Twin in his *Who*-binges and husband and I in our one-episode-a-night anniversary year watchthrough (we're at *The Web of Fear* – now that's an Episode One to send shivers down your spine). I wasn't around to watch the Second Doctor when originally broadcast, but I wouldn't be at all surprised if it was pretty much the golden era of Episode Ones. Unlike the majority of the Hartnell years, viewers could now tell an Episode One when they saw it because it had 'Episode One' written at the start (or ONE, in the case of *The Ice Warriors*), and there was a pretty good chance of a new (or new-old) monster turning up – the first two Troughton seasons only had one monster-free story apiece. But there was no **Doctor Who Magazine** (sob! Those poor deprived children of the 60s!), no internet, no camera phones to take sneaky pictures of filming with. Children tuning in for *The Web of Fear* Episode 1 knew it featured the Yeti because the Doctor himself had told them in a trailer after *The Enemy of the World* Episode 6, but they probably wouldn't have known what the new, extra-scary Yeti looked like unless they happened to be Fan Twin's godfather (*aka* Justin Richards) who, at the same age as Fan Twin is now, got to visit a *Web of Fear* rehearsal and saw a Yeti costume. Can you imagine how exciting that must have been? (I'm talking about the 'not-knowing-in-advance', but obviously meeting a Yeti counts as just a little bit exciting too.)

Anyway, when Fan Twin and I had our little chat about Episode Ones, he said he'd start watching them again. 'I'll do it with the next story,' he told me.

The only problem was 'the next story' turned out to be *The Invasion*, where the monster isn't actually revealed until the very last second of Episode Four. Oops.

But it turned out that he adored the whole thing, and it's now his favourite Second Doctor story. Take that, twenty-first century instant gratification! **DWM**

THE DWM REVIEW

PLUS! A PREVIEW OF **UPCOMING RELEASES**

TELEVISION
DVD
AUDIO
BOOKS

68

> ‘Broton’s defining moment comes when he sets out for the World Energy Conference in London – at which point he pops on a bowler hat and spins an umbrella.’

Terror of the Zygons **DVD**

‘It’s beautifully designed – all the more remarkable an achievement given the diverse material.’
The Doctor His Lives and Times **BOOK**

‘Eddie Robson’s celebratory audio is as much a love letter to The Beatles and the Swinging Sixties as it is to *Doctor Who*.’
1963: Fanfare for the Common Men **AUDIO**

‘Murray Gold’s music for his seventh series show no sign of him running out of steam.’
Series 7 Soundtrack **AUDIO**

Terror of the Zygons

From the depths of Loch Ness comes the final DVD release to feature the Doctor, Sarah and Harry...

REVIEW BY **GARY GILLATT**

DVD BBC
STARRING Tom Baker (the Fourth Doctor), Elisabeth Sladen (Sarah Jane Smith), Ian Marter (Harry Sullivan), Nicholas Courtney (Brigadier Lethbridge-Stewart)
WRITTEN BY Robert Banks Stewart
DIRECTED BY Douglas Camfield
FIRST BROADCAST 30 August – 20 September 1975
RRP £20.42

You have to feel sorry for Broton, Warlord of the Zygons. There he is, quietly minding his own business in his cosy home-from-home in the Scottish Highlands, when some seriously antisocial neighbours move in just along the glen: a stinking great oil company, no less. For hundreds of years, Broton and his wee clan have led a peaceful sort of life at the bottom of Loch Ness – entirely self-sufficient thanks their big underwater space cow – and then all of a sudden the neighbourhood goes to pot with this constant banging and clanging and drilling. Broton, as you might imagine, is furious. His family is furious. Even the big underwater space cow is furious. And then comes even *worse* news for our poor Warlord – there's been a disaster back where he comes from, and now all his long-lost relatives are coming to stay! It's terribly *fussing*. What *is* he going to do?

Illustration: Ben Willsher

What Broton does next is the story of *Terror of the Zygons*. However, even after four thrill-packed episodes, some key questions go frustratingly unanswered. What the heck has Broton been up to for all those centuries? When did he learn to drive a car? What exactly do Zygons smell of? And how do you milk a Loch Ness Monster? (Actually – we can answer that last one straight away. *Carefully*.)

While there may be a handful of *Doctor Who* adventures more widely and wildly adored than this one, there can surely be no finer single episode of *Doctor Who* than Part One of *Terror of the Zygons*. It is 24 minutes of perfection, a Platonic Ideal of *Doctor Who*-ness. You wouldn't niggle with a single note or nuance of it. The script bubbles with intrigue and fun. The performances are perfectly pitched. The direction – from virtuoso Douglas Camfield – is in a class all its own.

The Brigadier has tugged upon the final, fraying thread of the Doctor's cosmic leash, and brought him back down to Earth with a bump. Our hero may be delighted to find himself in Scotland, but he's sorely aggrieved to discover there's work to be done. Three North Sea oil rigs have been destroyed by an unknown force, and UNIT has been called in to investigate. Our briefing for this crisis – tidily scripted, smartly played – allows each of our lead characters to be absolutely themselves. While Mr Huckle of the Hibernian Oil Company bemoans the loss of millions of pounds, the Brigadier immediately insists that the loss of hundreds of lives is his greater concern. Mention of oil puts the Doctor in a foul mood – trendily fuming about mankind's reliance on "a mineral slime" – but he snaps straight back to his own good nature when the Brigadier sharply asks of him: "Do you want more men to die?" Sarah, the journalist, is equally true to herself, and sets about interviewing the locals. And Harry, the medic, is off to the infirmary on the hunt for clinical clues. Meanwhile, alien eyes observe our gang's every move, and alien voices hiss the most wonderful load of old cobblers. "Diastelic reading seven-oh-three," says one. "Increase the sonic core tone by three remars!" replies another. Everything is so perfectly *gorgeous*, it makes you want to kiss someone.

The twists of this tale are now so familiar to us – aliens, the Loch Ness Monster – that it's easy to forget how subtly the story tries to misdirect us at the start. Is this a tale of ghosts and ghouls? Is it even, as the close-up of those brutish eyes and the full moon behind that first collapsing rig might seem to suggest, a tale of werewolves? The first episode tingles with the uncanny as pub landlord Angus McRanald – blessed with 'second sight' – tells the story of "a foreigner from the Black Isle" who went missing on Tulloch Moor, or "the Jameson boys"; one of whom disappeared, while his brother was found "two days later... aff his heid! His eyes – his eyes were terrible to see!" It's pure whimsy, but played and directed with sublime conviction. Elisabeth Sladen is especially good as Sarah here – wide-eyed as she's slowly drawn in by the ghost story, but then shaking herself out of her reverie with a pragmatic: "Evil spirits don't destroy oil rigs!"

Could the Doctor be onto Broton from the very beginning?

> **'The Duke of Forgill probably stinks of fish and stale monster milk – but everyone's too polite to mention it.'**

Doctor Who has always sought to strike a balance between horror and humour. Generally, the scares and the jokes take turns, and that rollercoaster of tone generates the show's essential manic energy. And at its very best, *Doctor Who* can seamlessly pitch-bend silly to serious and back again, while standing perfectly still and staring you straight in the eye. "Might as well forget about security in Tulloch," shouts a flippant Sarah over the sound of Angus' bagpipes. "The landlord here's got second sight!" With perfect comic timing, the bagpipes abruptly stop. But then the Doctor, velvet and sepulchral: "You know what he was playing? *Flowers of the Forest*. A lament for the dead." The fact that Tom Baker himself wrote that line gives some clue as to how deeply everyone cared about the work they were doing. This kind of grown-up wit smoulders all the way through *Terror of the Zygons*.

Doctor Who's greatest episode ends, as it must, with one of *Doctor Who*'s greatest cliffhangers. It's another directorial masterpiece: the track-in, the whirl, the crash-zoom and that terrifying, sucking 'honk' as a Zygon bears down on Sarah. What an entrance!

It's entirely self-evident that the Zygons are the most beautifully realised monsters in the history of *Doctor Who*, but it's surely worth lingering for a moment to consider why they work so well. They feel so *alive*: fleshy, bloated and throbbing with alien juices, like something that has really grown, and is still growing. Many monster costumes are ruined by their one-size-fits-all bagginess, but the skin of a Zygon is stretched painfully taut across its ribs and back. And the devil is surely in the detail: the hundreds of ulcerous tubules blistering the shoulders and hips; the natural symmetry of the lines of the bigger, barnacle-like growths that extend four ways from the crown of the head over the backbone and sternum, and along the arms and legs; the thick veins that fill fat fingers. Praise is of course due to costume designer James Acheson, but the real star is surely sculptor John Friedlander, for whom the creatures must have been a labour of love – a love which shows in every grotesque protuberance.

But good looks can only get you so far in this life. The other secret of the Zygons' success is that Broton, their leader, is gifted with such a deft yet boisterous performance from actor John Woodnutt. He plays the creature in both its natural form and its human disguise as the la-di-da Duke of Forgill, and each is a total delight.

Like all great *Doctor Who* villains, Duke Broton is absolutely convinced that he's the hero of his story, and that everyone around has been gathered merely to pay homage to his genius and wit. This essential snootiness and condescension mean that Broton is also – again like all the best *Doctor Who* villains – quite breathtakingly camp. For a Duke, he really is a proper old queen. As such, he effortlessly passes another key qualifying test for a place in the first division of *Doctor Who* villainy, and that is this: how easy are they to imagine as a judge on *The X Factor* or *Britain's Got Talent*? Broton, Davros, Harrison Chase, Trau Morgus, Mrs Gillyflower... you can immediately picture any of them passing withering comment on a parade of chirping idiots and clumsy hoofers. Harrison Chase would roll his eyes disdainfully and steeple his black-gloved hands. Mrs Gillyflower would rant and rave and reduce 'em to tears. Davros would idly tap his middle finger next to a big red button marked 'Total destruction'. Morgus would deliver his putdowns to his own private camera, to one side of the judges' desk. Our Duke of Forgill would purse his lips, smile an insincere smile, and then tell some poor wannabe from Wolverhampton that she's totally unhinged, must be, and that he loathes her abomination of a body. And this kind of approach, one dares suggest, is something that *Doctor Who* might think a little more about today. The best *Doctor Who* has the best villains, and the modern series could surely trade a few 'broken spring' stories for a few more outrageously self-regarding blackguards who pass the *X Factor* judge test.

"I'm afraid it's a no from me, Mr Heckle."

Broton's finest moment comes when he sets out from the Zygon spaceship to pose as Forgill at the World Energy Conference in London – an attack on which will spearhead his conquest of the Earth. "When phase two is completed, I shall broadcast my demands to the world," he says – at which point he pops on a bowler hat and merrily spins an umbrella. Now hold on just one second. We know that the Zygons can morph into a copy of a human in their custody, and that clothes somehow come as part of the magic. But the real Duke doesn't have a bowler hat, so Broton must have packed one specially. Now *that* is class. For all his contempt for "puny humans," there's a definite feeling that Broton finds greater pleasure in being a Scottish Laird than he does in being a Zygon Warlord. He's quite brilliant at it, especially when deploying stinging sarcasm in the face of the Doctor's theories about the Loch Ness Monster ("Aliens? With wireless sets?"). Broton may be stepping up for the conquest of the Earth, but you feel he'd be much happier just busying about Inverness-shire, roamin' the gloamin' in his Range Rover, offering people lifts if he likes them, and pretending to get their names wrong if he doesn't. After all, the Zygons have been stranded on Earth for hundreds of years, and a secret passage leads from their ship under Loch Ness to the Duke's antique bookcase, so just how many successive incumbents of Forgill Castle has Broton impersonated? "My family has served this country for seven centuries," says the Duke at the start of our story. Later we discover that this was Broton talking – but might he still be telling the truth, and speaking of himself and his Zygon crew? They've been around for about seven centuries too, and, as they all suckle the lactic fluid of their pet Skarasen, might they not be an actual family? So if the Doctor seems somewhat laid back during this adventure, perhaps it's because he has Duke Broton sussed right from the start. When our faux Forgill drives away from the Fox Inn in Part One, the Doctor looks contemplatively after him. Later, his voice is loaded with sarcasm when he says "Your Grace." Clearly the Doctor is onto him. But what gave it away? Well, while the Zygons may be adept at changing their shape, how good are they at changing their smell? This Duke of Forgill probably stinks of fish and stale monster milk, but everyone's simply too polite to mention it.

While Broton is reasonably competent, his other Zygons let the side down by getting almost everything wrong. They're certainly nowhere near as good at pretending to be humans. They fail to kill our heroes on several occasions, and when Broton leaves them in charge of their ship, barely five minutes pass before the Doctor blows it up. (There's a hilarious moment when the Doctor activates the Zygon fire alarm and all the Zygons troop out like schoolchildren. Do they have regular drills? Are they trotting off to 'Muster Point C'? They really are a deliciously gormless bunch.) ►

But what the other Zygon-humans may lack in brains, they make up for in pure monstrosity. This is one story that certainly lives up to the lurid promise of its title. The Zygon version of Sister Lamont lingers long in the memory of every viewer: blood stickily clotting on her arm, her head cocked and gimlet-eyed, like a carrion bird poised to rip into its prey. "It's just a scratch," she says, so softly, before bludgeoning a man with a rock. More terrifying yet is the sequence where Sarah pursues the Zygon version of Harry. Truly, Douglas Camfield's direction of this story – and of these filmed location scenes in particular – takes the breath away. It's pure British folk horror: Sarah's breath frosting as she runs through a wide and bleak landscape of denuded trees and thick ruts of mud. Crows caw behind that wonderful incidental music, as the wistful flutes of Part One gives way to driving strings and urgent clarinet. And then we're with Zygon-Harry in the barn, as he drives his pitchfork right down the camera lens – straight at us. You'd take an instinctive step back from the TV if you weren't already sitting down. In his wide shot, Camfield fleetingly establishes thick wooden spikes jagging upward from the floor of the barn. He can't show the Zygon actually impaled on a stake, but he can suggest it to our subconscious. And then there's that terrible, primal, echoing 'moo' as the creature dies. It's a moo that sums up *Terror of the Zygons* in miniature: grotesque, strangely mournful, beautifully judged, and totally unforgettable.

Our heroes come out onto the balcony to 'wave a tentacle'.

'How glorious to see the Doctor, Sarah and Harry together once more, all so young and handsome and eager for adventure.'

DVD Extras

Not only is this two-disc set a celebration of one of *Doctor Who*'s greatest adventures, it's also a tribute to the skill, imagination and astonishing hard work of the *Doctor Who* Restoration Team and many of their fellow travellers – the people whose talents have made this DVD range a triumph from first to last. There's something of a party atmosphere to this release; a loud, lusty and well-earned last hurrah. *Terror of the Zygons* was long planned to be the last complete twentieth-century *Doctor Who* serial released on DVD. However, the gods of good fortune have heard our prayers and intervened, meaning that that position will instead be claimed – and hopefully only for a short time – by *The Enemy of the World*. And here's a thing... The location filming for Episode 1 of *The Enemy of the World* took place at Climping Beach in West Sussex. And the only other time this location was used by *Doctor Who* was for *Terror of the Zygons*. One is left breathless by the glorious, exquisite timing of it all.

For *Zygons*, sound guru Mark Ayres has contrived – by some staggering witchcraft – to offer us not only an 'isolated score' audio track (and what a score!) but also a 5.1 surround mix. How is this even possible? Maybe we shouldn't ask. Like staring into the burning heart of the TARDIS, the minds of mere mortals are not built to know such ineffable power.

Producer Ed Stradling provides our behind-the-scenes documentaries. This is right and proper, as Stradling has been behind the majority of the most creative films in the range; he set the standard for others to beat way back on the *Earthshock* DVD, ten bloomin' years ago. Here, as then, Stradling deploys a fan commentator to join the dots and act as *de facto* narrator, so we can all wrinkle our noses and say: "Well, what does *he* know about it?" The so-called 'experts' on *Earthshock*, whoever they were, have long since been lost to history, so here we have TV Historian Simon Farquhar, who peers sullenly out from under his fringe like Princess Di in her interview with Martin Bashir. 'TV Historian' sounds like a cool job, but sadly they don't teach it in every school. What a shame. Instead of an afternoon of PE, the Fridays of childhood would have been greatly enlivened by double *Quatermass* followed by an energetic half-hour of Applied Dennis Potter.

The production documentary is a laudably thorough affair. Writer Robert Banks Stewart makes for particularly charming company. "I was fascinated by the idea that either the Loch Ness Monster existed, or it didn't," he tells us, so he's clearly a man who likes to keep all bases covered. As the story behind this story unfolds, even a mere photograph of long-dead script editor and all-time No.1 hero Robert Holmes, with a pipe clamped between his teeth like Hemingway or Tolkien, prompts one to list the limbs that might be cheerfully traded for a chance to spend an hour in his company, learning the most secret alchemy of *Doctor Who*.

The highlight of the 'extras' disc is the outstanding *Remembering Douglas Camfield*, also from Ed Stradling. It's a fitting tribute to the great man, placing his *Doctor Who* work in the context of a hugely successful TV career. Camfield's son Joggs and actress Celia Imrie (a star of Camfield's 1981 Scottish sci-fi horror serial *The Nightmare Man*, scripted by Robert Holmes and notably Zygonesque in atmosphere) pay moving tribute to a man who they loved very much, and who clearly loved them greatly in return. Imrie recalls how, while shots were being set up on location, Camfield would play the ocarina – a particularly haunting instrument. So it's no surprise that the director brought in Geoffrey Burgon to provide his fluting scores for *Terror of the Zygons* and *The Seeds of Doom*, rather than settling for, well... shall we say the more *robust* charms of Dudley Simpson.

Two gems from the BBC archive capture Tom Baker and Elisabeth Sladen at their most beautiful. Baker is interviewed, on location for *Terror of the Zygons*, by the local news programme *South Today*, and he's magnificently detached and aloof as the presenter prattles on. He impishly remarks that taking the role of the Doctor means he can no longer enjoy his "bachelor benders" – though he was hardly a stranger to the Colony Room or the Coach and Horses as his years with the show played out. When asked about the episode he's filming, Baker says that he's come to this Sussex beach "to make something inventive and agreeable" – which is as charming a mission statement for *Doctor Who* as any you'll hear.

Elisabeth Sladen is the host of *Merry-Go-Round: The Fuel Fishers* – a children's educational show from 1977, in which we learn how oil rigs work. So evocative of *The Sontaran Experiment* is her canary yellow raincoat, and so characteristically earnest Sladen's approach, that it's almost like a little lost adventure for Sarah Jane Smith. As she flies out across the North Sea by helicopter, Sladen has to react to her own pre-recorded 'thinks' track, and we're reminded of the truth, the fun, and the utter conviction she brought to her performance as Sarah. No-one ever believed the magic more.

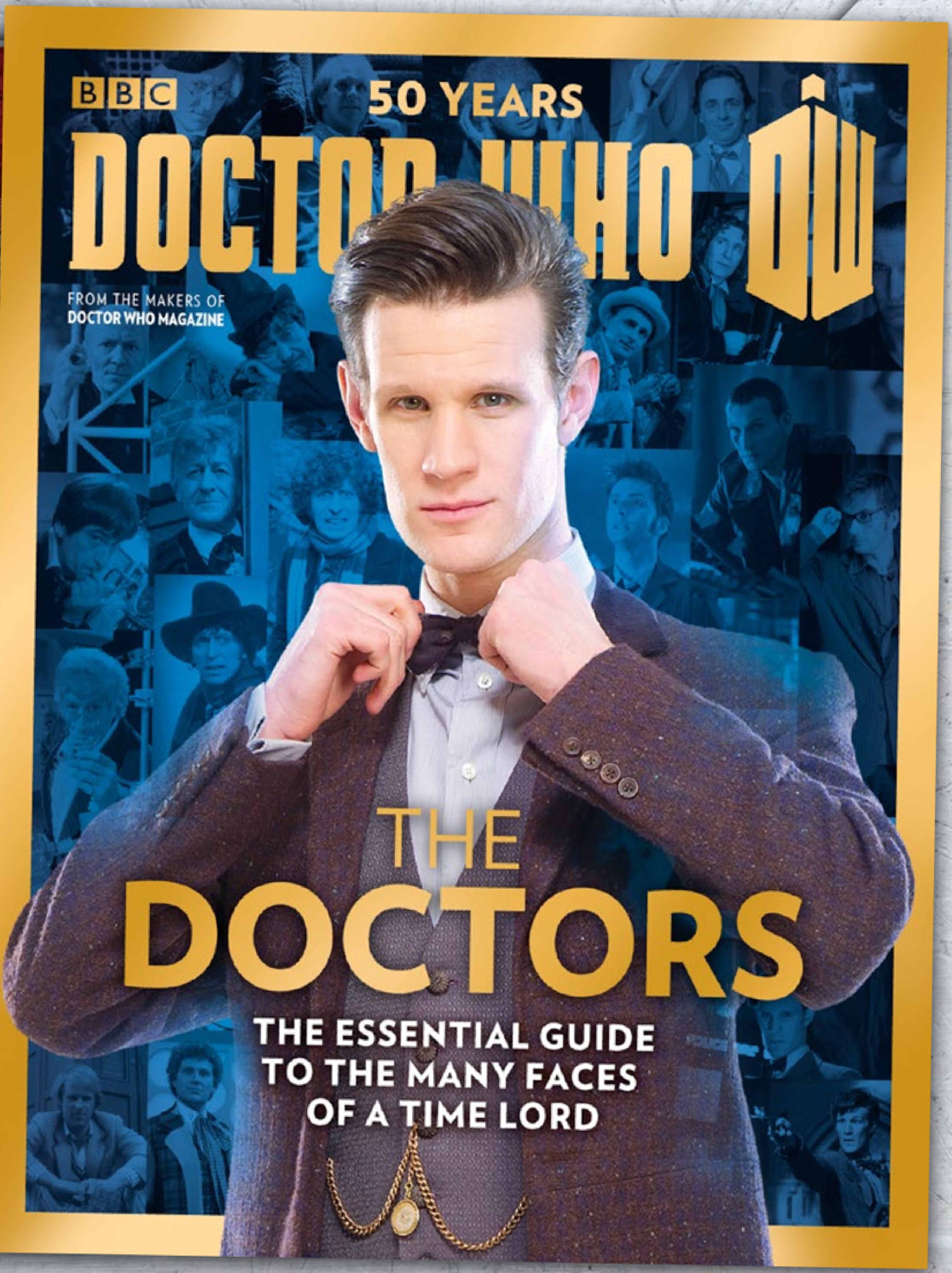
Joining this curtain call of *Doctor Who* DVD master craftsmen is Martin Wiggins, who provides a typically majestic set of 'info text' subtitles, full of wit, wisdom and whimsy. With Wiggins as our guide, *Terror of the Zygons* comes to life in all kinds of new ways; not least with the revelation that John Woodnutt would pass the time between takes in the studio by tap-dancing on his mark – in full Broton costume. One prays that the raw studio footage turns up one day.

However, it's another lost wonder which proves the final great coup of this DVD, and indeed of the whole range, as a long-missing scene of the Doctor, Sarah and Harry arriving in Scotland is restored to us. And how perfectly glorious it is to see them together once more, out on location and gathered around their wonderful, tumbledown, potting-shed TARDIS – all so young and handsome and eager for adventure. And it's surely a perfectly-timed opportunity to admire the manifold skills of the Restoration Team – and colourist Stuart Humphryes – who painstakingly pieced this lost gem together from scattered remnants.

When *Terror of the Zygons* was first released on VHS back in 1988, it was edited and chopped down to an omnibus. Now, on DVD, it's bigger and more beautiful than ever. And if that isn't a fitting tribute to the dedication, talent and sheer willpower of *Doctor Who* fans, then I don't know what is. So let's celebrate. After all, it's our birthday too. DWM

THE THIRD OF THREE
SPECIAL PUBLICATIONS

DEATHWORLD
DOCTOR WHO WAS PERHAPS THE ONLY SERIES WHERE A TEAM-UP BETWEEN ALL THE ACTORS WHO HAD PLAYED THE LEAD WAS REALLY FEASIBLE
PATRICK TROUGHTON
TROUGHTON HAD TO DIAL DOWN HIS ECCENTRIC PERFORMANCE IN THE COURSE OF HIS INITIAL STORIES
BBC
50 YEARS
DOCTOR WHO
FROM THE MAKERS OF DOCTOR WHO MAGAZINE
THE COMPANIONS


BBC
50 YEARS
DOCTOR WHO
FROM THE MAKERS OF
DOCTOR WHO MAGAZINE
THE DOCTORS
THE ESSENTIAL GUIDE
TO THE MANY FACES
OF A TIME LORD

THE COMPANIONS
STILL ON
SALE

CELEBRATING 50 YEARS OF
DOCTOR WHO

Available soon at WHSmith, price £9.99

Night of the Whisper

DOCTOR WHO
DESTINY OF THE DOCTOR
NIGHT OF THE WHISPER
by Cavan Scott and Mark Wright
Performed by Nicholas Briggs

AUDIO READING AudioGO

WRITTEN BY Cavan Scott and Mark Wright
PERFORMED BY Nicholas Briggs and John Schwab
FEATURING The Ninth Doctor, Rose and Captain Jack
RRP £10.20 (CD), £6.79 (download)

Now, here's a rare treat: the *Destiny of the Doctor* series reaches the Ninth Doctor. It's the twenty-third century on the planet New Vegas. Rose Tyler and Captain Jack are working undercover, in a city being menaced by the creepy Whisper, a deadly vigilante dispensing his own brand of rough justice to the criminal underworld. New Vegas is full of the kind of stupid apes this war-scarred Doctor abhors. But, at the request of his future self, he has to save the life of at least one of them.

Astonishingly, without the participation of any of the regular cast, director John Ainsworth has produced an audio that encapsulates the giddy brilliance of that 2005 series. Much of that's down to a simply superb script from Cavan Scott and Mark Wright, who bring hindsight to bear on the character of the Ninth Doctor: a veneer of silliness masking anger, grief and hurt. One moment he's brandishing a spud gun, roaring around on an anti-gravity motorcycle and giving Rose the trip of a lifetime, the next he's in a cold fury at human cruelty, and revealing, through chinks in that tough façade he wears like a leather jacket, that he understands what it's like to do something terrible but necessary.

The other person who deserves the credit is Nicholas Briggs, who steps in to voice not only the Doctor, but Rose and Jack too. It's great to hear him without a ring modulator for once, doing such a brilliant job that not once did I regret that Billie Piper or John Barrowman weren't available.

Night of the Whisper is the best *Destiny of the Doctor* audio yet, and there's only one word that can possibly sum it up: fantastic. **MATT MICHAEL**

Upstairs

DOCTOR WHO
UPSTAIRS
THE COMPANION CHRONICLES

AUDIO READING Big Finish

WRITTEN BY Mat Coward
PERFORMED BY Maureen O'Brien and Peter Purves
FEATURING The First Doctor, Steven and Vicki
RRP £8.99 (CD), £7.99 (download)

A spooky old house – 10 Downing Street, no less – history itself in danger, and something horrible lurking in the darkness: classic *Doctor Who* ingredients in this month's *Companion Chronicles* story featuring the long-awaited return of Maureen O'Brien as Vicki.

Upstairs, by *Doctor Who* audio newcomer Mat Coward, delves rather deeper into Vicki's character than usual, and suggests that she's a bit more vulnerable than it first appears – unsure of herself, and fearful of letting anyone else down. Perhaps that's an unsurprising extrapolation given the nature of her first meeting with the Doctor, but it gives Maureen O'Brien much more to work with than on TV.

O'Brien is joined by Peter Purves, who has had rather more chance to develop Steven on audio, and who's very much in a supporting role here. Purves, and Steven, are ever-dependable presences in their stories, and it's good to hear that both he and O'Brien will get plenty more chances to shine when Big Finish launches *The Early Adventures* next year.

Coward cleverly ties the history of the building and its occupants into a narrative about British greatness and decline: those who have always suspected there's something rotten at the heart of government will have all their fears confirmed by the end of the play.

The monster in *Upstairs* is genuinely vile, and Coward has a talent for a grisly turn of phrase in the narrated sections of the audio. The result is a glorious mixture of memorably horrible details and the kind of time-twisting, brain-defying logic of a nightmare, all mixed into one of the more intimate and insidiously catchy *Companion Chronicles*. **MATT MICHAEL**

Daleks Among Us

DOCTOR WHO
DALEKS AMONG US
FULL CAST AUDIO DRAMA

AUDIO DRAMA Big Finish

WRITTEN BY Alan Barnes
STARRING Sylvester McCoy (the Seventh Doctor), Tracey Childs (Dr Elizabeth Klein), Christian Edwards (Will Arrowsmith), Terry Molloy (Davros), Nicholas Briggs (the Daleks)
RRP £14.99 (CD), £12.99 (download)

Following on from the so-so *Persuasion* and the daft-but-fun *Starlight Robbery*, *Daleks Among Us* concludes the latest Seventh Doctor trilogy and the mystery of the persuasion machine, plus a number of other plot threads. Landing on the planet Azimuth, liberated from Dalek tyranny by the Doctor many years before, the Doctor is shocked to discover that the people on the planet are forbidden from mentioning the events of those times. He's even more disturbed when he comes face to face with the Daleks' creator, Davros – and realises that Davros is no more in control of events than he is.

Daleks Among Us has an intriguing premise – and it's pleasing to see Alan Barnes' name on the cover. This makes it genuinely disappointing that *Daleks Among Us* falls rather flat. There are some good parts – the initial reveal of Davros, for example – but even some of these seem re-heated from previous adventures. Didn't Davros disguise himself as a kindly old uncle in *The Juggernauts*, for instance?

Likewise, the parallels between the Daleks and the Nazis, though making sense in the context of a story featuring Elizabeth Klein, have been so thoroughly explored in the past it's hard to muster any enthusiasm to hear them revisited, so even pleasingly melodramatic lines like, "I am the Fuhrer of the Daleks!" fall flat.

It doesn't help that the regulars aren't exactly presented with their best material. Sylvester McCoy sounds less sure-footed as the Doctor than of late. As Will Arrowsmith, Christian Edwards has a thankless role – he's almost the most useless time-traveller ever. Only Tracey Childs makes the most of the material. However, as the play unfolds, the less than satisfying revelations about Klein tend to undermine Big Finish's most original and fascinating companion.

The problem with writing such strong links between the stories in a trilogy is that the success of the whole depends on the quality of its individual parts. The original Klein trilogy is still one of the best that Big Finish has done. Sadly, in this case, the opening and closing instalments are significantly weaker than we've come to expect.

As a result, it's hard to hear either *Daleks Among Us* or the trilogy as anything but a weak sequel to the original. There are surely more stories to tell about Klein – but please jettison her weedy assistant and give Tracey Childs some better material next time round. **MATT MICHAEL**

1963: Fanfare for the Common Men

DOCTOR WHO
FANFARE FOR THE COMMON MEN

AUDIO DRAMA Big Finish

WRITTEN BY Eddie Robson
STARRING Peter Davison (the Fifth Doctor) and Sarah Sutton (Nyssa), Mitch Benn (Mark Carville), Andrew Knott (James O'Meara)
RRP £14.99 (CD), £12.99 (download)

Big Finish's build-up to the 50th anniversary begins with a trilogy of plays set in the birth year of *Doctor Who*. For the benefit of Nyssa, the Fifth Doctor plans to introduce her to the Beatles in 1963 at the height of British Beatlemania. But something has gone wrong with time: the Beatles are obscure D-list celebrities, and instead the Common Men are basking in the adulation of teenagers.

Eddie Robson's celebratory audio is as much a love letter to the Beatles and the Swinging Sixties as it is to *Doctor Who* – a timely reminder of the strange convergence of political and cultural changes that gave birth to all three. Robson highlights the end of National Service as the point at which the timelines diverge – in the changed history, the Beatles joined the army, and the vibrant youth culture of the 1960s was strangled at birth. It's an interesting counterfactual, albeit one that Robson doesn't labour too hard. Instead, we get an adventure across time – from the London Blitz to New York at the sour end of the 1960s.

In the roles of the Common Men, Mitch Benn, Andrew Knott and David Dobson are brilliant – Rutles-like parodies of the Beatles they may be, but they invest the Common Men with real character, making you care for their eventual fates even if you're a Fab Four fanatic. In particular, Mitch Benn perfectly pitches Mark's Lennon-like slide through ego-death and into introspection and egomania – and his final confrontation with the McCartney-esque James comes across like wish fulfilment for anyone vaguely familiar with the story of the Beatles' terminal decline.

Meanwhile, even if you've never heard of the Beatles there are Ryan Sampson's slimy manager Lenny Kruger, Brummie alien time travellers, and life-or-death confrontations with alien space fleets to enjoy. Plus, songs and music by Howard Carter that help to sell the idea of the Common Men, and a final tie in to the very first episode of *Doctor Who*. Recapturing the excitement and innovation of the crucible of 1963 is no easy feat, but *Fanfare for the Common Men* manages to pull it off: this audio is simply fab. **MATT MICHAEL**

> 'Mitch Benn perfectly pitches Mark's slide through ego-death into introspection...'

The Dark Planet

DOCTOR WHO
THE LOST STORIES
THE DARK PLANET

AUDIO DRAMA Big Finish

WRITTEN BY Brian Hayles and Matt Fitton
PERFORMED BY William Russell (Ian Chesterton), Maureen O'Brien (Vicki), John Banks, Charlie Norfolk
FEATURING The First Doctor, Ian, Barbara and Vicki
RRP £16.99 (CD), £14.99 (download)

The Lost Stories begins its lap of honour with this First Doctor script by Brian Hayles, adapted by Matt Fitton. Set during the second season, it has the TARDIS land on a planet orbiting a dying sun, where two tribes – the Light people and the Shadow people – are at war. While Vicki is taken to the City of the Light, Ian and Barbara are menaced by the voice of Krogor, lord of the Shadows.

With one species of creatures talking in oddly enunciated, trilling tones and worshipping in temples of Light, and the other invading the TARDIS and exerting telepathic control over the crew, there are curious similarities to *The Web Planet* that have the effect of making *The Dark Planet* sound like it could have been broadcast in 1965.

With a planet on the brink of destruction and monsters that are not quite as evil as they are originally painted, there are also definite shades of *Galaxy 4*. Even, perhaps, a hint of Brian Hayles' later *The Ice Warriors*, as the Light people are besieged and pin all their hopes on technology.

Sadly, *The Dark Planet* also shares *The Ice Warriors'* glacial pacing. At six episodes, the play can be a bit of a slog, particularly because it plays the Terry Nation trick of throwing in a sudden artificial peril just to string things out a bit longer.

That said, things do liven up whenever the Shadow creatures make themselves known. Living darkness, oozing from under discarded cloaks to shroud unwary victims, they're effectively creepy, even on audio. It's a shame that so much of the play focuses on the much duller family tensions of the Light people.

It is marvellous to hear William Russell and Maureen O'Brien back in action together, and the liveliest moments of the play feature them quick-firing dialogue back and forth. You get the sense that between them, and Matt Fitton's ear for dramatic narrative, they're rescuing what sounds like pretty unpromising source material. On balance though, it's a good thing that *The Dark Planet* was rescued from the shadows. **MATT MICHAEL**

Doctor Who at the BBC Volume 8 - Lost Treasures

DOCTOR WHO
at the BBC
Lost Treasures

CD AudioGO

RRP £13.99

This brand new collection of archived BBC radio interviews and features attempts to span all of *Doctor Who*'s 50 years. As narrator and Leela actress Louise Jameson points out, it's a long time. This is well illustrated in Disc One's very first item, a 1960s piece about the creation of the show's electronic theme music in which a plummy-voiced reporter introduces its arranger, Delia Derbyshire, as "a very versatile girl..."

It's hard to imagine today if Jenna Coleman visited a junior school that they would be treated to such a sweet, homemade *Doctor Who* folk song as Jameson is here in a Radio Bristol report from 1978, or as a 1975 Pete Murray programme reveals, there was ever a time when Tom Baker would appear as the Doctor in a comedy sketch and still play it deadly serious.

Disc Two covers *Doctor Who* 2005 onwards. Will Radio 2's Steve Wright, whooping over Matt Smith promoting a DVD box set, ever glow with the same nostalgia? Wright, and a Radio 5 Live piece with Richard Bacon, come up against the blight of modern day *Doctor Who* interviews of having the stars but, due to the secrecy surrounding the show, getting little from them. One exception is Matthew Sweet's interview with Steven Moffat on Radio 3's *Night Waves* where Sweet's determination for answers takes on an almost *Newsnight* zeal. Another, perhaps surprisingly, is Radio 2's Graham Norton who achieves that rarest of things – a *Doctor Who* conversation with Christopher Eccleston: "The surprise wasn't that you left, but that you joined," he quips. Nothing beats saying it like it is.

Lost Treasures is well worth discovering. **VANESSA BISHOP**

Series 7 Soundtrack

DOCTOR WHO
SERIES 7
MUSIC BY MURRAY GOLD

SOUNDTRACK Silva Screen

COMPOSED BY Murray Gold
RRP £10.49

Can *Doctor Who* music really be this good? Composer Murray Gold's music for his seventh series shows no sign of him slowing down or running out of steam. Strong story settings produce strong ideas. Perhaps it's no surprise a story called *Asylum of the Daleks* produces music like *Psycho*'s shower scene gone mad (*Dalek Parliament*) or that, when the Doctor jumps on a horse in the Wild West story *A Town Called Mercy*, the soundtrack hits the *Magnificent Seven* button.

But this isn't just fun pastiches. *Dinosaurs on a Spaceship/Pterodactyls* sweeps majestically without a hint of *Jurassic Park*, and in *The Power of Three* (*While we Waited*), *The Bells of Saint John* (*Spoonheads*) and *Asylum of the Daleks* (*A Probe in the Snow*), there's a new level of electronic sound that appears fresh for Gold's work.

The Rings of Akhaten is the collection's highlight. The combination of adult/child, English/alien vocal on the almost cathedral vastness of *God of Akhaten* and *The Long Song* gives *Song of Freedom* (from 2008's *Journey's End*) a close run for the most stirring music ever written for the show.

Not everything grabs the attention. The slow and cold *Nightmare in Silver* outstays its welcome at 12 tracks, and the clockwork-like motif of *Cyber Army* is a fail, leaving the Cybermen without power or menace.

The Name of the Doctor rallies the situation. The startling appearance of all the old Doctors at the start of the episode and the times it's already been rewatched makes its opener, *To Save the Doctor*, already very familiar. Is it the music that makes the clips so emotional? Or is it the clips that do it to the music? Whatever, it works. Yes, *Doctor Who* music *can* really be this good. **VANESSA BISHOP**

The Doctor – His Lives and Times

BOOK BBC
WRITTEN BY James Goss & Steve Tribe
RRP £20.00

BBC BOOKS
THE DOCTOR
HIS LIVES AND TIMES
JAMES GOSS & STEVE TRIBE

Asked at the end of *Let's Kill Hitler* why she wants to study archaeology, River Song replies, "I'm looking for a good man." That's the springboard for *The Doctor: His Lives and Times*, a collection of all the material River uncovers as she searches for that good man and tries to learn just who the Doctor is. To call the book exhaustive undersells it; every televised story is represented somehow, and James Goss and Steve Tribe have imagined a seriously impressive range of sources, from diary entries and online messageboards to advertisements, military papers and even a Latin textbook. Together, these make up an alternative history of the Doctor's adventures, offering fresh perspectives and insight.

Each chapter covers one of the Doctor's incarnations and includes one longer source which ranges over most of that era. These bring some interesting voices to the fore, the standout being a transcript of River's interview with Tegan Jovanka. The authors have tremendous fun giving Tegan's acerbic side free rein and allow her some caustic swipes at her fellow companions. Also great is the script for a Jeremy Kyle-style TV show in which Jackie Tyler, Sylvia Noble and Francine Jones are interviewed about their daughters' involvement with the Doctor. This is inspired and very much in the spirit of Russell T Davies' revival of *Doctor Who* – think of the references to other TV shows in the penultimate episode of each of his seasons. Set against these, Susan's diary is perhaps a touch pedestrian but seeing the Sixth Doctor's adventures through the eyes of the Valeyard, and the Eleventh Doctor's from Idris' point of view, are further masterstrokes.

Yet it is some of the seemingly more throwaway material that is often most effective at shining a different light on certain stories, sometimes to the Doctor's detriment. *Warriors of the Deep*, for example, is represented here by a single tweet, but it will jolt anyone who has seen the story (though possibly not as much as the end of Part One, the worst cliffhanger in the show's history). Recalling how it ended, you suddenly think, well, yes, leaving a devastated military base to be discovered full of dead bodies at a time of global tension and paranoia – did the Doctor prevent a world war or sow the seeds for one? Touches like this lift the book above being just a nostalgia-fest.

> ‘To call the book exhaustive undersells it; every televised story is represented...’

The fictional documents are interspersed with short reminiscences from the cast and crew of *Doctor Who* over the years. Mostly excerpts from old interviews, they build up an oral history of the show's production that runs in parallel with the book's (re)imagined history of the Doctor himself. These are often touching, particularly on the friendships between the main actors, and illuminate the thinking behind the show's very different eras. And yet, for this reader at least, they ended up having a slightly lowering effect. As you read through the years, these reminiscences can come to feel like a catalogue of departures, many of them, it must be said, not altogether happy, or even willing. It's hardly unknown to fans, but some actors were axed with startlingly little ceremony. Still, the compilers deserve credit for not sugar-coating this – it would be easy for a book like this to end up as an extended press release – and among the quotes, I did enjoy Mary Whitehouse's outraged objection to 'strangulation by obscene vegetable matter'.

This is also a beautifully designed book – all the more remarkable an achievement given the diverse material that had to be realised. The attention to detail that runs through the book's words is reflected in its look, with each spread well judged and never cluttered, in spite of just how much has to be accommodated. There are also some lovely era-appropriate aesthetic touches, such as giving the TARDIS index file (first mentioned in the 1980s) a Ceefax look.

Published to mark *Doctor Who*'s 50th anniversary, *The Doctor: His Life and Times* does full justice to the show's history, not just celebrating but enriching it. And if the authors can't resist the occasional knowing wink, these are never glib but rather perfectly in touch with the sense of humour that has always been part of the show.

HYWEL EVANS

Adventures with the Wife in Space: Living with Doctor Who

BOOK Faber and Faber
WRITTEN BY Neil Perryman
RRP £12.99

NEIL PERRYMAN
(with interruptions from Sue Perryman)
ADVENTURES WITH THE WIFE IN SPACE
DOCTOR WHO
LIVING WITH DOCTOR WHO

The initial response when I asked my missus to read Neil Perryman's book was "Can I skip bits?" *Living with Doctor Who* is a spin-off from the enjoyable blog *wifeinspace.com*, in which Neil and his *Doctor Who* agnostic wife Sue watched every (available) episode of the show in order. It seemed a cute idea, to have Jane – my spouse in space – provide her slightly jaundiced, non-fan perspective. Particularly as I know the publishers are keen to market the tome as something that will have a Hornby-esque resonance with readers even if they don't know their Mandrels from their Bandrils.

The project began, and, no, she didn't skip bits. One lunch-hour in the week, I received a text: '"I hated K9"? What kind of book are you making me read?!" To answer that question in the most prosaic fashion, it's a kind of book without precedent in *Doctor Who* publishing. Paying only lip service to the mighty viewing challenge that fuelled the website, this tells the story of Neil and Sue's relationship with *Doctor Who*. And also Neil and Sue's relationship – with *Doctor Who*.

Aside from Jacqueline Rayner's *Relative Dimensions* column here in **DWM**, the notion of refracting the show through the prism of a marriage is novel. Thus we discover that when first scoring an invitation back to Sue's house during their courting, Neil is quick to spot an opportunity to furtively consume a UK Gold repeat of *The Curse of Peladon* while she's upstairs putting toddler Nicole to bed. Whatta guy. Other anecdotes march further into the (carefully chosen word here) bowels of *Whodom*, such as when Neil's fanzine, which includes a low joke at Colin Baker's expense, is publicly condemned by Doctor Six himself at a convention. Some, though, retreat from that world all together – such as the disclosure that Neil temporarily dropped the 'man' from his surname as a naïve show of feminine solidarity.

Granted, there's a lot of *Doctor Who* writing out there that reminisces about watching with the family, from the safety of Mum's lap. But none that brings you into the bosom of a marriage that's in the present tense. This is the children's own programme which adults adore examined in a grown-up context. Is it laugh-out-loud hilarious? In truth, not often, but it's warm and enjoyable and smiley.

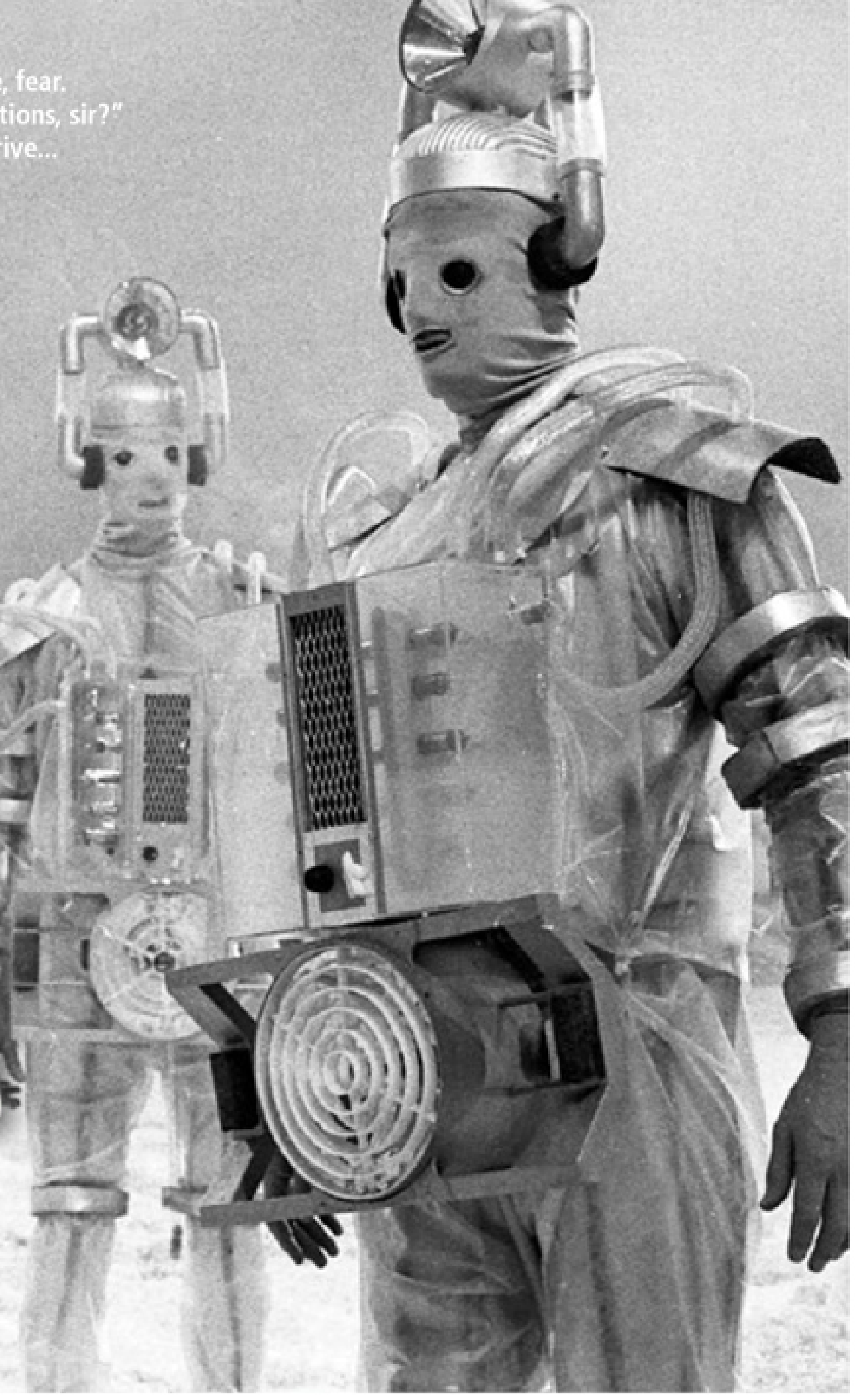
As for my experiment, I have to confess that although Jane found it pleasant enough, she couldn't find much that was revelatory within the book's pages. Through her experience I've been able to realise that, no, I can't honestly say it does transcend its *Doctor Who* context. She saw far less in it than I, because the nuances and a lot of the pleasures remain potted within this smaller world we **DWM** readers inhabit. But there's nothing wrong with that – it's a lovely place to be. Welcome, Sue! Thanks for bringing her along, Neil!

GRAHAM KIBBLE-WHITE

The Tenth Planet

DVD BBC
STARRING William Hartnell (the First Doctor), Michael Craze (Ben), Anneke Wills (Polly)
WRITTEN BY Kit Pedler and Gerry Davis
DIRECTED BY Derek Martinus
FIRST BROADCAST 8-29 October 1966
RRP £20.42
RELEASED 14 OCTOBER

BBC
DOCTOR WHO
THE TENTH PLANET
The WILLIAM HARTNELL Years 1963-66


"Love, pride, hate, fear. Have you no emotions, sir?" The Cybermen arrive...

Few stories in *Doctor Who's* increasingly lengthy history are quite so pivotal and epoch making as *The Tenth Planet*. Featuring the first appearance of the Cybermen, its missing fourth and final episode – here present in animated form – is the last for the First Doctor. This, then, is the adventure which first introduced viewers to the Doctor's ability to change his physical form. Without which, let's face it, we probably wouldn't be reading this magazine right now, would we?

"*The Tenth Planet* is a gigantic moment in *Doctor Who's* history," agrees *Frozen Out* producer Chris Chapman, "so I was delighted to get a chance to make a documentary about it. There's so much to explore here – the First Doctor's departure, the Cybermen's début and the arrival of Patrick Troughton as Doctor number two! People might expect a documentary on a Doctor's swansong to have a celebratory feel, but *Frozen Out* has ended up very different to that. You can't hide how troubled a time the show was having behind the scenes back in 1966 – mainly revolving around William Hartnell's failing health and his disintegrating relationship with the production team – so we needed to reflect that. The finished piece really doesn't pull any punches!"

Hartnell's attitude to his work is evidenced even more strongly elsewhere on the disc, in an interview piece recently unearthed. This dates from just after his time on the show and before his health deteriorated so badly as to preclude him from working at all. The piece was discovered by a regular contributor to the DVD range, Richard Bignell.

"It's quite a surprise to see and hear William Hartnell *as* William Hartnell and not as the Doctor," Bignell says. "As fans of the programme, we have a particular mental image of the actor that's reinforced by the fact that nothing from the small amount of television work that he did after *Doctor Who* survives. Other than a few telesnaps, we don't have anything from his later appearances in *No Hiding Place*, *Softly, Softly* or *Crimes of Passion*; thus, we tend to know Hartnell just from his time-travelling persona. It's very interesting to see that Hartnell the man was rather different to his famous character. Interviewed just 15 weeks after leaving the programme, Hartnell is gruff and opinionated – although part of that may well be down to the fact that he was engaged in a job that he plainly disliked. It's a wonderful find!"

Hartnell's co-star Anneke Wills certainly doesn't pull any punches in her own interview. "Her memories of making *The Tenth Planet* were very vivid and not entirely happy," points out Chapman. "She really provides the spine of this documentary – aided by designer Peter Kindred, original Cyberman Reg Whitehead, guest actor Earl Cameron and vision mixer Shirley Coward. Earl Cameron was a particularly memorable interview – a man of deep gravitas, now clocking in at a magnificent 96 years of age – whilst I was very excited to chat to Shirley Coward and really focus in on the technicalities of recording the regeneration itself. Though, of course, nobody was referring to it as 'regeneration' back then! It's amazing now to think that something so crucial to the longevity of show we love, came out of such a troubled time.

"*Frozen Out* is probably the making-of documentary I'm most proud of," Chapman concludes, "so I hope people find it interesting!"

DAVID DARLINGTON

BUY IT BECAUSE... It's the début of the Cybermen – and the last adventure to star William Hartnell.

> **"You can't hide how troubled a time the show was having behind the scenes in 1966..."**

WHAT'S IT ABOUT?

At the South Pole, the crew of the Snowcap Base have detected a new planet. The arrival of the Doctor, Ben and Polly at the base coincides with the arrival of beings which have used cybernetics to replace their limbs and vital organs...

EXTRAS

- *Commentary* with actors Anneke Wills, Christopher Matthews, Earl Cameron, Alan White, Donald Van Der Maaten, Christopher Dunham and designer Peter Kindred. Moderated by Toby Hadoke.
- Episode 4 animated reconstruction.
- *Frozen Out* – making-of documentary
- William Hartnell interview from 1966
- *Doctor Who Stories*: Anneke Wills
- Episode 4 Reconstruction – originally made for the VHS release in 2000.
- *The Golden Age* – Historian Dominic Sandbrook examines the myth of a 'Golden Age' of *Doctor Who.*
- *Boys! Boys! Boys!* – Peter Purves ,Frazer Hines and Mark Strickson reminisce about their time as companions.
- *Companion Piece* – A psychologist, writers and actors examine what it means to travel with the Doctor.
- *Blue Peter* clip from 1973
- Photo Gallery
- PDF *Radio Times* Listings
- Programme subtitles
- Subtitle Production Notes
- Coming Soon: *The Moonbase*

Frozen Out.

EARL CAMERON
'Williams'

William Hartnell is interviewed.

The Complete Seventh Series

DVD/Blu-ray BBC

CONTAINS *The Doctor, the Widow and the Wardrobe, Asylum of the Daleks, Dinosaurs on a Spaceship, A Town Called Mercy, The Power of Three, The Angels Take Manhattan, The Snowmen, The Bells of Saint John, Cold War, Hide, Journey to the Centre of the TARDIS, The Crimson Horror, Nightmare in Silver, The Name of the Doctor*

STARRING Matt Smith (the Eleventh Doctor), Karen Gillan (Amy Pond), Arthur Darvill (Rory Williams), Jenna-Louise Coleman (Clara Oswald), Alex Kingston (River Song)

WRITTEN BY Steven Moffat, Chris Chibnall, Toby Whithouse, Neil Cross, Mark Gatiss, Stephen Thompson, Neil Gaiman

DIRECTED BY Farren Blackburn, Nick Hurran, Saul Metzstein, Douglas Mackinnon, Colm McCarthy, Jamie Payne, Mat King, Stephen Woolfenden

FIRST BROADCAST 25 December 2011, 1-29 September 2012, 25 December 2012, 30 March – 18 May 2013

RRP £51.05/£57.18

RELEASED **28 OCTOBER**

The tragic Ada Gillyflower (Rachael Stirling).

Watching the detectives – the Paternoster Gang are on the case.

Hollyoaks was always essential viewing Chez Pond.

There are some sentences you only get to say if you've appeared in *Doctor Who*. "When I shot Dame Diana Rigg," explains Dan Starkey, "I was up on a cherry-picker in front of a green screen." That's one of them.

Dan plays Sontaran nurse-turned-butler Strax, and saw the finished version of the episode in question (*The Crimson Horror*) for the first time when he recorded its audio commentary. "It's completely different seeing it on screen," he explains. "All of a sudden it's not a series of separate spaces in a big studio in Cardiff – it's a big, coherent warehouse in Victorian Yorkshire, and it fits together with all the exterior shots. That's breathtaking – you've been running around a plasterboard shell in a studio thinking 'How is this going to work?', so seeing that all together is great."

The Complete Seventh Series collects the 15 most recent episodes – from the 2011 Christmas Special *The Doctor, the Widow and the Wardrobe* to 2013 season finale *The Name of the Doctor* – in one packed box set. Four episodes have commentaries (including, on *Hide*, Matt Smith's first ever DVD commentary appearance) and for *The Crimson Horror*, Dan was accompanied by his Paternoster Gang co-stars, Neve McIntosh and Catrin Stewart.

"There were whole sections with the producer going 'Just remember to talk', because we were going 'Ohh that's cool!' and getting lost in the episode," he chuckles. "We were having to go back and redo bits. We fell silent at the bit where Rachael Stirling finds the Doctor has escaped – we all got entranced because it was such a great performance.

"I've listened to a few commentaries, and the best ones just sound like people in a room watching an episode and enjoying it – you've just got to relax into it. I did one years ago, for *The Sontaran Stratagem*, with Neil Gorton and Julie Gardner, and it was much more a case of Julie interviewing us both. This time, there were various bits where – as often happens – Neve and I are geeking out while Catrin is being politely bemused by the whole thing...!"

Of course, there was more to the latest run of *Doctor Who* than just the episodes, and this release reflects that, bringing the various online and 'vanilla' DVD mini-episodes under one roof. "A couple of days in advance you'd get an extra script, and it was scheduled around the rest of the shoot," recalls Dan, who appears in several of the 'prequel' shorts. "Even though they're quite short, it's still a day's worth of filming."

> **"We fell silent at the bit where Rachael Stirling finds out that the Doctor has escaped..."**

Those extra scenes are always well-received ("Neve and I were looking at YouTube in the hotel one evening after we'd finished filming," recalls Dan, of the response to *The Great Detective*, "and the theories were astonishing!"), so it's no surprise that there are three exclusive mini-episodes on this box set: *Inforarium*, *Clara and the TARDIS*, and *Rain Gods* star Matt Smith, Jenna Coleman and Alex Kingston, giving us glimpses of unseen adventures in which, for example, Clara learns about former companions ("Dear God," she says, discovering Amy Pond, "that woman is MADE OF LEGS!"), while the Doctor and River Song narrowly avoid being burned alive as sacrifices.

That's what makes this set irresistible – with special new scenes and backstage secrets, it's not just about the stories we know, but brand new ones too... **DAN TOSTEVIN**

BUY IT BECAUSE... It's the definitive collection of two years' worth of blockbuster adventures.

Rain Gods.

Clara and the TARDIS.

Inforarium.

WHAT'S IT ABOUT?

After super-mum Madge Arwell reminds the Doctor how important it is to have a family, he returns to Amy Pond and Rory Williams – but when they're lost forever, and he retreats to a quiet life in Victorian London, it takes the mystery of Clara Oswald, the Impossible Girl, to bring him back. From snowy forests to arid deserts, from the Daleks' asylum to the Doctor's grave – the universe might have been tricked into thinking the Last of the Time Lords is dead, but he's so alive...

EXTRAS

- Four audio commentaries: *The Snowmen* with production designer Michael Pickwoad and art director Paul Spriggs; *Hide* with Matt Smith and director Jamie Payne; *Cold War* with writer Mark Gatiss, visual effects supervisor Murray Barber, and visual effects producer Jenna Powell; and *The Crimson Horror* with actors Neve McIntosh, Catrin Stewart, and Dan Starkey
- Three exclusive new mini-episodes: *Inforarium*, *Clara and the TARDIS*, and *Rain Gods*
- Prequels to *The Doctor, the Widow and the Wardrobe, Asylum of the Daleks, A Town Called Mercy, The Snowmen* (x3), *The Bells of Saint John, The Name of the Doctor* (x2)
- Mini episode *Good as Gold*
- The five-part mini story *Pond Life*
- Behind-the-scenes featurettes on every episode from *Asylum of the Daleks* onwards.
- Documentary *Creating Clara*
- Documentary *Doctor Who in the US*
- Documentary *Last Days of the Ponds*
- Documentary *The Science of Doctor Who*
- Documentary *The Companions*
- Documentary *Doctor Who at Comic-Con*

The Vault

BOOK BBC

WRITTEN BY Marcus Hearn

RRP £30.00

RELEASED **24 OCTOBER**

One thing you can guarantee about a big *Doctor Who* anniversary – at least one big publication coming along to mark the moment! Marcus Hearn's visual history of the show is one of two this time around, alongside last month's *His Lives and Times* – but this one is released closer to the date itself...

"The fact that this would be the book closest to the 50th anniversary was a responsibility that weighed heavily on my shoulders," the writer admits. "Obviously, I'm very aware of things like the *Radio Times* 10th Anniversary Special in 1973, and I remember buying Peter Haining's book *A Celebration* for the 20th anniversary. I regard those as the cornerstones of any *Doctor Who* reference library, and the fact that I've been trusted to write the 50th anniversary one was slightly daunting."

Given quite how well-documented *Doctor Who* has been over the years, how does one find a new angle on the history of the show? "I had a responsibility to tell the whole story, but to do it in a way that hadn't been done before," Hearn points out. "The people who buy a 50th anniversary book are quite rightly going to expect an analysis of those 50 years – but dedicated fans, in particular, will want it done in a fresh way. I pitched the idea of a visual history, in props and ephemera, with an accompanying editorial that worked on a thematic, rather than purely historical, level."

The book is divided into year-by-year sections, and each chapter opens with an overview of that year. "Reading those introductions will give you a complete linear history of *Doctor Who*, and a reading of the essays following those will give a *thematic* history," says Hearn. "Everything that I consider to be important about *Doctor Who* is in here – but not in a chronological way. For example, I think it's important to highlight the role of the director in *Doctor Who*.

"In my opinion, one of the show's most important directors was Douglas Camfield, and some of his best work was done in 1968. The chapter for this year considers the role of the director and focuses on Camfield, but also includes Graeme Harper, David Maloney and so on. Similarly, 'Dalekmania' peaked in 1965, so the 1965 chapter evaluates the ongoing impact of the Daleks. The 1989 chapter looks at the show's ratings, 2007 – the year of *Blink* – looks at time travel, and so on."

Then comes the third, but possibly most important, feature of the book's approach: the wealth of visual material – photos, merchandise, props, costumes and scripts – spread across each and every page. "The book is anchored by the images more than the text," Hearn agrees. "These images and their captions *also* tell the story of *Doctor Who*. I set out to create a book where every spread of the main chapters shows something which is either rare or previously unseen. Which turned out to be a very tall order indeed – the picture research took longer than anything else!" **DAVID DARLINGTON**

WHAT'S IT ABOUT?

Drawing on unseen material from the BBC archive and private collectors, *The Vault* is a journey through 50 years of *Doctor Who*, via photographs, props, costumes designs, production memos, letters, scripts and more...

BUY IT BECAUSE... It's beautifully presented, complete with 'squidgy' hardback cover, and there's something on every page you won't have seen before!

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

OCTOBER

THURSDAY 24

BOOK

■ ***The Vault*** by Marcus Hearn
BBC Books £30.00
See page 77

■ ***Summer Falls and Other Stories*** (including *The Angel's Kiss* and *Devil in the Smoke*)
by Amelia Williams, Melody Malone and Justin Richards
BBC Books £7.99

MONDAY 28

DVD/Blu-ray

■ ***The Complete Seventh Series***
[Eleventh Doctor, Amy, Rory, Clara]
BBC DVD/Blu-ray £51.05/£57.18
See above

THURSDAY 31

CD - AUDIO DRAMA

■ ***The Lost Stories: The Queen of Time*** by Brian Hayles
[Second Doctor, Jamie and Zoe]
Big Finish £12.99

■ ***1963: The Space Race***
by Jonathan Morris
[Sixth Doctor and Peri]
Big Finish £14.99

■ ***Gallifrey – VI*** by Scott Handcock, James Goss, Justin Richards [Romana, Leela and K9]
Big Finish £25.00 See page 79

CD - AUDIO READING

■ ***Ghost in the Machine***
by Jonathan Morris
[Third Doctor and Jo]
Big Finish £8.99

NOVEMBER

MONDAY 4

Blu-ray

■ ***The Complete Series 1-7***
[Ninth, Tenth and Eleventh Doctors]
BBC Blu-ray £255.31

TUESDAY 5

BOOK

■ ***The Essential Guide to 50 Years of Doctor Who*** by Justin Richards
Penguin £12.99

THURSDAY 7

CD - AUDIO READING

■ ***Destiny of the Doctor 11: The Time Machine*** by Matt Fitton.
[Eleventh Doctor] AudioGO £10.20
See page 78

■ ***Destiny of the Doctor: The Complete Series*** AudioGO £100.00

CD - TALKING BOOK

■ ***An Unearthly Child***
by Nigel Robinson [First Doctor, Susan, Ian, Barbara]
AudioGO £13.25 See page 78

MONDAY 17

DVD

■ ***The Tenth Planet***
by Kit Pedler and Gerry Davis
[First Doctor, Ben, and Polly]
BBC DVD £20.42 See page 75

THURSDAY 14

MAGAZINE

■ **DWM 467** Panini £4.75

SATURDAY 30

CD - AUDIO READING

■ ***The Beginning*** by Marc Platt
[The First Doctor and Susan]
Big Finish £8.99
See page 78

CD - AUDIO DRAMA

■ ***1963: The Assassination Games*** by John Dorney
[Seventh Doctor and Ace]
Big Finish £14.99 See page 79

■ ***The Light at the End*** by Nicholas Briggs [Fourth Doctor, Fifth Doctor, Sixth Doctor, Seventh Doctor, Eighth Doctor, Leela, Nyssa, Peri, Ace, Charley, the Master... and many more!] Big Finish
£14.99/£40.00

■ ***The Lost Stories: Lords of the Red Planet*** by Brian Hayles
[Second Doctor, Jamie and Zoe]
Big Finish £16.99 See page 79

■ ***Bernice Summerfield: Missing Persons*** by Hamish Steele, Martin Day, David Llewellyn, James Goss, Scott Handcock and Gary Russell [Bernice Summerfield]
Big Finish £40.00

WHERE TO BUY

Big Finish: Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *audiogo.com/uk*

COMING SOON...

An Unearthly Child

AUDIOBOOK AudioGO
WRITTEN BY Nigel Robinson
READ BY William Russell
FEATURING The First Doctor, Susan, Ian and Barbara
RRP £13.25 (CD), £8.95 (download)
RELEASED 7 NOVEMBER

An apt release for the 50th anniversary month, this presentation of the very first *Doctor Who* adventure, *100,000 BC*, is AudioGO's third new novelisation of an original TV script. "I was keen to release an audio novelisation of *An Unearthly Child* in November," reveals commissioning editor Michael Stevens, "and although Terrance Dicks' 1981 novelisation is good in its own right, I felt there was room for expansion. In Nigel Robinson's new adaptation, he's been able to consider the characters and their backgrounds a little more, both among the TARDIS crew and among the tribe of cavemen whom they meet. Nigel's connection with the Target range is longstanding – in particular, he has previously novelised two first season stories, *The Edge of Destruction* [adapting *Inside the Spaceship*] and *The Sensorites*. He has an affinity with the original TARDIS crew, and he's written a really fine version of events here."

The narration is provided by one of the stars of the TV serial – William Russell, who played Ian Chesterton. "William is one of our most popular readers," Stevens points out. "I think he also has an affinity with the Doctor, Susan, Barbara and, of course, Ian. He always seems to convey their dialogue with great empathy."

"I was anxious about *An Unearthly Child*," admits sound designer Simon Power, "and aware that it required a certain deference! Even though I was only a toddler at the time, I remember watching it. I was simply mesmerised! I composed a theme to evoke the spirit of exploration and unknown dangers. This pops up mainly in the London scenes. Once we hit the caves, the music becomes a bit more primordial..."

"With this release," Stevens concludes, "William Russell has now narrated the first three stories, so he's our audio companion on that great epic adventure, from Shoreditch 1963 to the 'fast return switch' crisis in the TARDIS!" **DAVID DARLINGTON**

BUY IT BECAUSE... It's a new novelisation of the very first story.

POLICE
DOCTOR WHO
AN UNEARTHLY CHILD
NIGEL ROBINSON
READ BY WILLIAM RUSSELL
BBC

WHAT'S IT ABOUT?

School teachers Ian Chesterton and Barbara Wright are curious about their pupil Susan Foreman and her mysterious grandfather. They decide to investigate and follow her home to a junkyard where their lives will change forever...

> **"In this new novelisation, the background of the characters is considered a little more..."**

The Time Machine

AUDIO READING AudioGO
WRITTEN BY Matt Fitton
PERFORMED BY Jenna Coleman, Michael Cochrane and Nicholas Briggs
FEATURING The Eleventh Doctor
RRP £10.20 (CD), £6.79 (download)
RELEASED 7 NOVEMBER

How do you end an eleven-part audio epic?

"This story has to work in two ways, really," explains writer Matt Fitton. "It has to be a stand-alone story for somebody who may only be interested in picking up the Eleventh Doctor story, or someone who may have just dipped into an odd few stories that have preceded it, and also it has to be a satisfying pay-off for people who have stuck with every one and listened all the way through."

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
THE TIME MACHINE
by Matt Fitton
Performed by Jenna Coleman, Michael Cochrane and Nicholas Briggs
BBC

WHAT'S IT ABOUT?

In an Oxford laboratory, Professor Chivers assembles the final pieces of a time machine. The Creevix are coming. They seek control of time itself and are certain that the Doctor is already too late to stop them. Can the key to saving the future lie in the Time Lord's past lives?

Each of the previous ten *Destiny of the Doctor* adventures – one for each of the previous Doctors – has been self-contained, but with one recurring element: the Eleventh Doctor communicates a message to each of his past selves. "That will all make sense!" Matt assures us. "I tried to keep track of what everyone else was doing. I didn't dictate how the message would work but as I went through and put them into my story, I came back with a couple of tweaks or suggestions for the first few stories, to help it all tie together."

Aside from that, Matt was allowed free rein in plotting *The Time Machine*. "The only thing was that the threat has to be fairly huge," he points out, "for the Doctor to resort to contacting his previous selves. There has to be a reason for him to do something like this, because it's not something we've seen him do before."

The result is an incredible story which encompasses all of *Doctor Who*'s 50-year run. "In the same way that all the other *Destiny* stories are very representative of their eras, I wanted to capture that Eleventh Doctor feel," adds Matt, "but also, there are a few little nods to all of the show's history. By having those messages in, there's an inbuilt way of namechecking some of the companions who've played a part, some of the places he's been – within the *Destiny* series especially, but also across *Doctor Who* as a whole – and tying it back from 1963 to 2013..." **DAN TOSTEVIN**

BUY IT BECAUSE... It's a perfect celebration of 50 years of storytelling, and a fine end to a really special audio series.

The Beginning

AUDIO READING Big Finish
WRITTEN BY Marc Platt
PERFORMED BY Carole Ann Ford and Terry Molloy
FEATURING The First Doctor and Susan
RRP £8.99 (CD), £7.99 (download)
RELEASED 30 NOVEMBER

In *The Name of the Doctor*, we caught our first brief glimpse of the Doctor and his granddaughter stealing a TARDIS and leaving Gallifrey. What happens next?

"The Doctor's flight from Gallifrey is like a legend," smiles Marc Platt, the writer who's revealing that first trip in a new audio drama. "It's the Doctor and Susan's first journey and adventure, and about how they cope with leaving home."

The Beginning introduces a character who will span several of the Doctor's lives. Along with December's *The Dying Light*, and January's *Luna Romana*, this story forms a 50th anniversary trilogy built around a man named Stoyn (played by Terry Molloy), who's also aboard the TARDIS for the Doctor's first flight. "If you think back to Episode Ten of *The War Games*, there were two non-speaking technicians who were tinkering with the TARDIS," Marc explains. "Quadrigger Stoyn, a jobbing Quantum Mechanic, belongs to that trusty band of backroom workers. He embodies a lot of the isolationist and superior attitudes of the Time Lords. Stoyn is not your ideal travelling companion..."

What are the challenges in creating a character that has to recur?

DOCTOR WHO
CAROLE ANN FORD
THE BEGINNING
BY MARC PLATT
THE AUDIO ADVENTURES OF DOCTOR WHO
TERRY MOLLOY AS QUADRIGGER STOYN
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

When the Doctor and his granddaughter Susan escape through the cloisters of Gallifrey to an old Type 40 Time Travel capsule, little do they realise the adventures that lie ahead...

"I came up with a few notes on Stoyn's character," Marc explains, "and both Matt [Fitton] and Nick [Wallace] will have seen the first script, but other than that, I just handed the situation on and buried myself in the next project!"

Taking place long before *Doctor Who*'s first episode, the Doctor and Susan in *The Beginning* are a little different from the experienced travellers viewers met back in 1963. "We know the Doctor and Susan as seasoned explorers of the universe," points out Marc, "but when they originally left Gallifrey, they were pretty much innocent travellers. Their first encounter with creatures from another world, fuelled with excitement and curiosity, smacks of tourism and sightseeing rather than exploration. And that can only lead to trouble..." **DAN TOSTEVIN**

BUY IT BECAUSE... It's an irresistible glimpse of the beginning of a legend.

Lords of the Red Planet

AUDIO DRAMA Big Finish

WRITTEN BY Brian Hayles, adapted by John Dorney

STARRING Frazer Hines (Jamie), Wendy Padbury (Zoe), Michael Troughton (Quendril), Abigail Thaw (Zaadur), Charlie Hayes (Veltreena), Nicholas Briggs (Aslor, Risor, The Ice Warriors)

RRP £16.99 (CD), £14.99 (download)

RELEASED 30 NOVEMBER

The latest unmade *Doctor Who* TV story to be resurrected for audio has had a stranger transition than most. "It's unique in the ones that we've done," admits writer John Dorney, "in that there was more than one complete synopsis. It was a Brian Hayles story originally intended for the slot that *The Seeds of Death* [1969] eventually took, and there was a one-page general outline, and two six-episode breakdowns which went through the whole storyline. They were similar, and had a lot of the same characters, but some of the beats and structure were different between the two of them, so when I came to it I had to decide which bits of the story I wanted to focus on. In the end I went with elements of both. Episode One is quite heavily from the first version, and the rest of it is largely influenced by the second, but I thought it was sensible to take the best bits of both rather than one or the other."

Like the story that was eventually made in its place, *Lords of the Red Planet* features the Ice Warriors – but in an unusual way. "It's very, very different from *The Seeds of Death*," John emphasises. "It's set on a lost city of Mars, and is *kind of* a 'genesis of the Ice Warriors' story – but a little bit more complex than that. It explores the relationship between the Ice Warriors and another Martian species, which means it's an Ice Warrior story that isn't *really* about the Ice Warriors! There's lots of Ice Warrior action, but it largely involves political power struggles."

What was the writing process like? "I really enjoyed writing for them. These are slightly proto-Ice Warriors, so it's a bit of an alternative way of writing them, but there's a degree to which it's just going 'How's this going to sound with the whole hissy-voice thing?' because the way they talk is hard-wired in your blood..."

But what stands out most about *Lords of the Red Planet* is its sheer ambition. "It's a bit mad," chuckles John, "*The Lords of the Red Planet* is set entirely among Martians, so that was possibly a little out-there for them...!" **DAN TOSTEVIN**

BUY IT BECAUSE... It's a new take on one of *Doctor Who*'s most successful alien races.

WHAT'S IT ABOUT?

The TARDIS crew lands on Mars, home of the Ice Warriors, far back in its history. Far below the surface of the planet an evil scheme is in motion. A scientist works night and day at the command of an insane despot. A despot intent on creating a terrifyingly familiar army...

1963: The Assassination Games

AUDIO DRAMA Big Finish

WRITTEN BY John Dorney

STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Simon Williams (Group Captain Gilmore), Pamela Salem (Rachel Jensen), Karen Gledhill (Allison Williams)

RRP £14.99 (CD), £12.99 (download)

RELEASED 30 NOVEMBER

Big Finish is marking the 50th anniversary with a reunion: The Seventh Doctor and Ace once again encounter Gilmore, Rachel and Alison from 1988's *Remembrance of the Daleks* – who are now best known for their own audio spin-off series, *Counter-Measures*.

"It takes place between *Remembrance* and *Counter-Measures* itself," explains John Dorney, the writer of *The Assassination Games*. "I set it right at the end of November 1963. But for the Seventh Doctor and Ace, I thought it would be slightly weird to set it straight after *Remembrance*, and didn't particularly want to set it in their current audio storyline."

Instead, John chose a relatively unchartered space in their relationship. "I've always been aware that there's not been much spin-off fiction set within the Season 25/26 time period," John points out – most writers have instead set their Seventh Doctor stories post-*Survival* – "so it seemed quite fun to put it there instead. It's between *Greatest Show* and *Battlefield*, so the Doctor and Ace have a quite friendly and knockabout relationship – it's only once you get into Season 26 that she starts to distrust him a little bit. Setting it there meant I could pay tribute to that era, and their dialogue could be full of 'wicked' and 'Professor' and 'Gordon Bennett'. Though I only allowed myself one of each!"

And it couldn't be more 1960s if it tried. "It's set around the press launch of a new missile, funded by an enigmatic multimillionaire arms-dealer. There are various different threads happening around that: a nuclear disarmament group, various politicians getting assassinated, dodgy double-dealings and conspiracies, aliens thrown in the mix as well... basically my intention was to make the play relate to the *entire* early 1960s!" **DAN TOSTEVIN**

BUY IT BECAUSE... It's an incredible combination of characters in a classic setting.

WHAT'S IT ABOUT?

It's London 1963 and the Doctor and Ace are back in town, reunited with their friends Group Captain Gilmore, Allison Williams and Rachel Jensen. Together they unearth a sinister plot with roots a century old...

Gallifrey - VI

AUDIO DRAMA Big Finish

WRITTEN BY Scott Handcock, James Goss, Justin Richards

STARRING Lalla Ward (Romana), Louise Jameson (Leela), Sean Carlsen (Narvin), John Leeson (K9), Juliet Landau (Romana), Nicholas Briggs (the Daleks)

RRP £25.00 (CD), £20.00 (download)

RELEASED 31 OCTOBER

Gallifrey – the *Doctor Who* spin-off series set on the Doctor's eponymous home planet, featuring two former companions – is coming to an end. "It's been going since 2004," observes Scott Handcock, its co-producer, "so we're coming up to a decade since it started..."

For the sixth and final run, Louise Jameson and Lalla Ward reprise their television roles as Leela and Romana respectively, with a guest appearance from John Leeson ("K9 does make a reappearance," reveals Scott, "but I can't say in what form..."), and American actress Juliet Landau débuting as a future incarnation of Romana.

Best known for her role as Drusilla in *Buffy the Vampire Slayer* and *Angel*, Juliet did her homework before entering the world of *Doctor Who*. "Juliet watched so many Tom Baker episodes," smiles Scott. "She knew all the pronunciations, who all the characters were, and completely knew who Lalla and Lou were – it felt automatically like she was part of the family. She's very different from Lalla and Mary [Tamm, who originated the role]."

The previous series ended on a cliffhanger. "*Gallifrey V* concluded with Daleks invading Gallifrey," Scott reminds us. Lingering plotlines from the previous decade's worth of storytelling will be resolved – "the Dogma Virus storyline from the end of *Gallifrey III*, which drove them to look for a new home in other universes, will be addressed," Scott assures us, "and it's continued to ravage Gallifrey in their absence."

The cover artwork features the 2005 design of Daleks, usually off-limits to Big Finish. "The reason they're the TV show's bronze Daleks is entirely down to Gary Russell," explains Scott. "Knowing the fate of Gallifrey, he felt it would be a lovely little tie-in, and the BBC very kindly agreed as a one-off. But I can categorically say this box set does not feature the Time War!

"The stories range from all-out action adventure to political shenanigans with the two Romanas," says Scott, "which is fascinating, seeing two incarnations of the same person trying to outmanoeuvre one another. At various points throughout this series, we touch on the whole of the *Gallifrey* range from 2004 up to the present day – there's little moments that evoke the entire run..." **DAN TOSTEVIN**

BUY IT BECAUSE... It's a fantastic end to a truly unique series.

WHAT'S IT ABOUT?

Having infiltrated the Axis, the Daleks have secured access to a myriad alternative realities and, with them, countless Gallifreys... every one with secrets to be plundered...

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* DVDs, audios and books!

WIN! THE VAULT BOOK!

Drawing on unseen material from the BBC archive and private collectors, *The Vault* is an unforgettable journey through 50 years of *Doctor Who*, via carefully selected photographs, props, costumes designs, production memos, letters, scripts and more. This is the full and official story of *Doctor Who*, from the first pre-production memos in 1963 to the most recent props created for the 2013 series, including interviews with key contributors and scores of prop photos, design sketches and behind-the-scenes stills from every decade of the show's production. Taking you year-by-year through the world's longest-running science-fiction series, Marcus Hearn explores the show's groundbreaking innovations as well as its impact on popular culture through books and comics, magazines and toys, merchandise and ephemera.

The Vault is published on 24 October, priced £30.00, but we have **FIVE** copies to give away for free. To be in with a chance of winning one, just answer this question:

TREASURES from the FIRST 50 YEARS
BBC
DOCTOR WHO
THE VAULT
Foreword by STEVEN MOFFAT
50
MARCUS HEARN

Which of his deadly enemies did the Ninth Doctor discover imprisoned in Henry van Statten's vault?

- A A Dalek, in chains
- B A Cyberman, entombed
- C A Yeti, on the loo

Phone **09011 542 221** to enter, or post your entry to the address below, starting with: "IT ALL STARTED OUT AS A MILD CURIOSITY."

WIN! COLLECTED COMICS BOOKS!

Two new comic strip collections from the pages of **Doctor Who Magazine** have been published by Panini. *The Chains of Olympus* includes the titular story along with *Sticks & Stones* and *The Cornucopia Caper*, and the second volume features *The Broken Man*, *Imaginary Enemies* and the anniversary adventure, *Hunters of the Burning Stone*. Each volume includes exclusive commentaries from the creative team and previously unseen art.

Both volumes of these collected comics are available now in softback. *The Chains of Olympus* is priced £12.99 and *Hunters of the Burning* Stone is £13.99. We have **FIVE** copies of both to give away, so the pair could be yours if you can answer the following question:

BBC
DOCTOR WHO
ERS OF
ING STONE
BBC
DOCTOR WHO
THE CHAINS OF OLYMPUS

Which of the Doctor's former companions return in *Hunters of the Burning Stone*?

- A Ben and Polly
- B Ian and Barbara
- C Artie and Angie

Phone **09011 542 222** to enter, or post your entry to the address below, starting with this affectionate term: "SILLY OLD FUSSPOTS."

WIN! THE BEGINNING CD!

As part of its own celebrations of *Doctor Who*'s 50th anniversary, Big Finish is releasing *The Beginning*, the first of a trilogy of audio adventures to feature Terry Molloy as the Time Lord engineer, Quadrigger Stoyn.

When the First Doctor and his granddaughter Susan escape through the cloisters of Gallifrey to an old Type 40 Time Travel capsule, little do they realise the adventures that lie ahead... And little do they know, as the TARDIS dematerialises and they leave their home world behind, there is someone else aboard the ship. He is Quadrigger Stoyn, and he is very unhappy...

The Beginning is part of the *Companion Chronicles* range of talking books and is narrated by Carole Ann Ford who played Susan in the TV series. This new adventure is released on single CD for £8.99 and can be downloaded from *www.bigfinish.com* for £7.99. We have **FIVE** copies of the CD to give away. To be in with a chance of winning one for yourself, just answer this question:

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
CLASSIC DOCTORS • BRAND NEW ADVENTURES
DOCTOR WHO
CAROLE ANN FORD PERFORMS
THE BEGINNING
BY MARC PLATT
WITH TERRY MOLLOY AS QUADRIGGER STOYN
THE COMPANION CHRONICLES

Which *Doctor Who* villain did Terry Molloy play on TV?

- A Davros
- B Stengos
- C Lobos

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with Clara's suggestion: "YOU'LL HAVE MUCH MORE FUN!"

WIN! THE TIME MACHINE CD!

The Eleventh and final instalment in AudioGO's *Destiny of the Doctor* audiobook series is *The Time Machine* by Matt Fitton and features the Eleventh Doctor in a brand new adventure. The story is narrated by Jenna Coleman, who plays the Doctor's current companion, Clara, in the TV series. She is joined by Michael Cochrane as Professor Chivers and Nicholas Briggs as the alien Creevix.

In an Oxford laboratory, graduate Alice Watson helps Professor Chivers assemble the final pieces of an impossible machine. A time machine. Little do they realise that the project's completion will threaten the existence of the entire universe. When the Doctor arrives, Alice is taken on a desperate race through time.

The Time Machine is released on CD on 7 November for £10.20 and also to download from *www.audiogo.co.uk* We have **FIVE** CD copies to give to the readers who can answer this:

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
THE TIME MACHINE
by Matt Fitton
Performed by Jenna Coleman, Michael Cochrane and Nicholas Briggs

Which famous science-fiction author wrote the original version of *The Time Machine*?

- A TS Elliot
- B HG Wells
- C JR Hartley

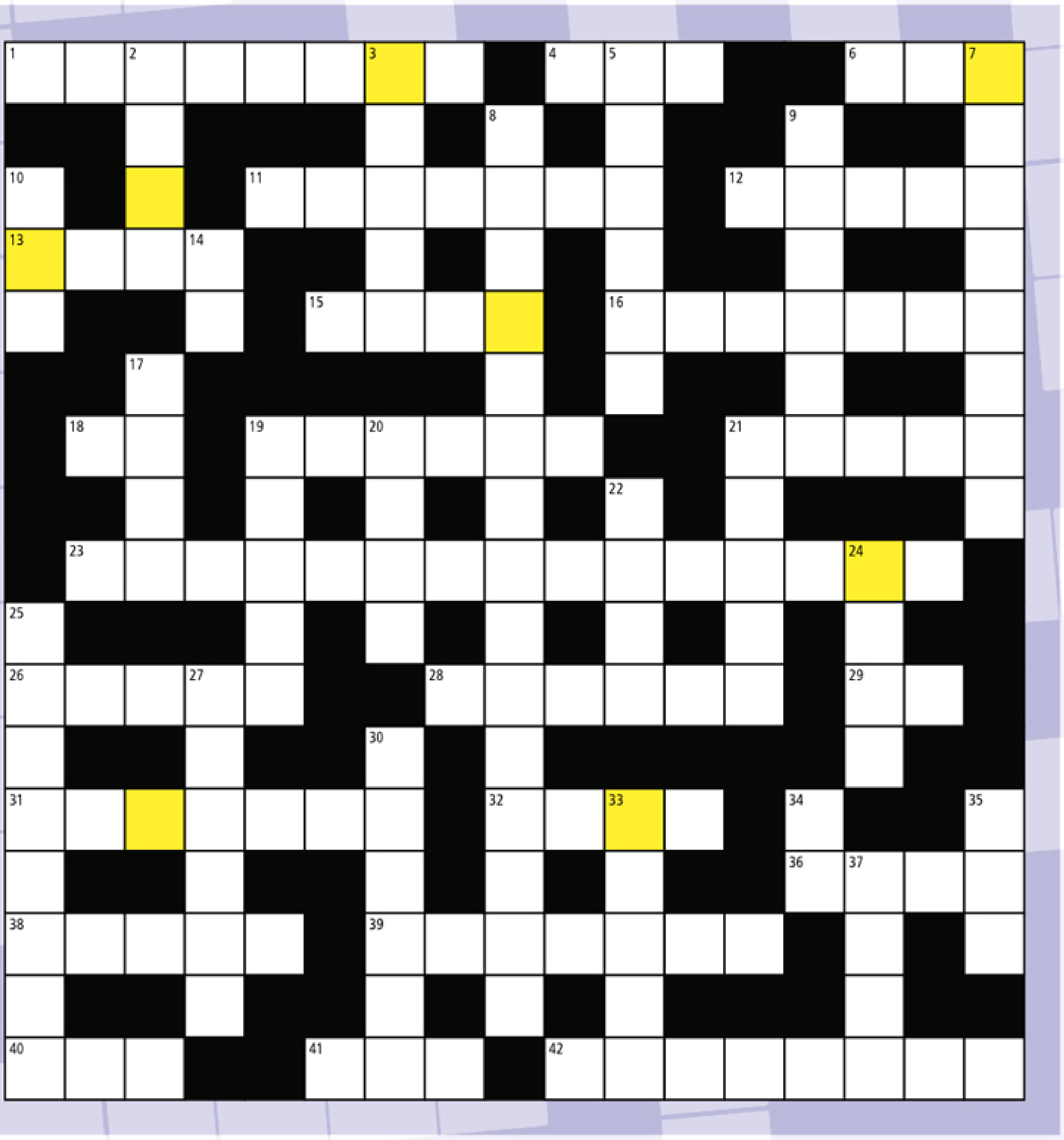
Phone **09011 542 224** and leave your details to enter, or post your entry to the address below, beginning with the Sixth Doctor's wise saying: "THE WAVES OF TIME WASH US ALL CLEAN."

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 17 October 2013 and close at midnight on Wednesday 13 November 2013. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 466, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 16 November 2013. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Know the Gunfighters from the Gunslinger? Yes? Then why not pit your wits against this puzzle?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ACROSS

1 A witch! (8)

4 *Abbrev* Organisation that is currently hosting a year-long season of *Doctor Who* screenings (1,1,1)

6 Deity on the planet Sto (3)

11 (and 21 Across) She played empath Emma Grayling (7,5)

12 (and 30 Down) Moreton Harwood resident (5,6)

13 The son of acid miner Jimmy (4)

15 The Doctor played music by this composer on the TARDIS when it turned into an organ (4)

16 Alice or May – a couple stranded on the motorway in New New York (7)

18 *Abbrev* Organisation run by Dr Simeon (1,1)

19 *The Dimensions..., The Death...* or *The Destruction...* __ ____ (2,4)

21 See 11 Across

23 The Flood (3,6,2,4)

26 The Whomobile *aka* The _____ (5)

28 The Doctor hid the Hand of Omega in one (6)

29 *Abbrev* WOTAN or BOSS for example (1,1)

31 Political situation exploited by Skaldak (4,3)

32 The Cave of Five Hundred ____ (4)

36 Chameleon ____ – a device that rewrites Time Lord biology (4)

38 Brother of Lanisha (5)

39 Ace almost became one of these people (7)

40 Broadcaster that aired the TV movie in the US (3)

41 Production code of *The Monster of Peladon* (1,1,1)

42 Visited by the Doctor in the distant future (8)

DOWN

2 (and 9 Down) She played Dr Styles (4,6)

3 A companion of the Doctor (5)

5 We've seen the First, Fourth, Tenth and Eleventh Doctors visit this country (6)

7 The Monk's sarcophagus, the Master's horsebox and Professor Chronotis' college room (8)

8 The Mandrels (9,2,4)

9 See 2 Down

10 (and 22 Down) A message to Rose Tyler (3,4)

14 *Abbrev* Grace Holloway for example (1,1)

17 Polly almost became one of these people (4)

19 A companion of the Doctor, perhaps? (5)

20 Surname of actress who played one of the Doctor's companions (4)

21 The youngest member of Bowie Base One (5)

22 See 10 Down

24 Creature that attacked Peri (4)

25 One of the Doctor's people (3,5)

27 A Silurian (6)

30 See 12 Across

33 (and 35 and 37 Down) Working title for Pip and Jane Baker's first script (5,3,4)

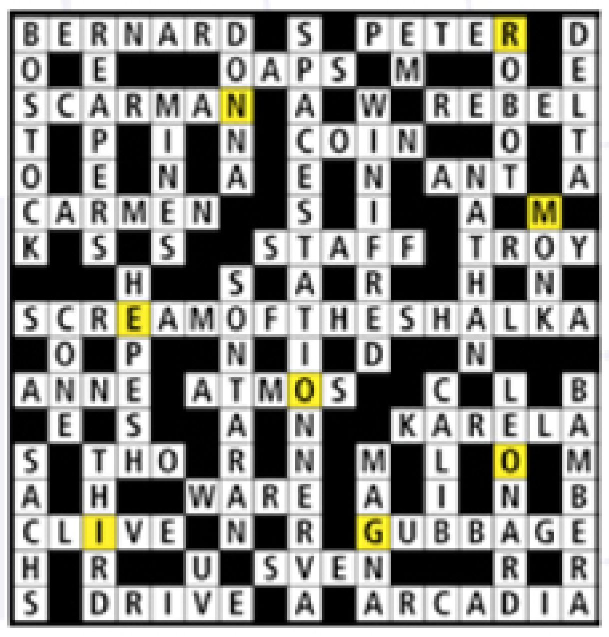
34 *Abbrev* Organisation that assisted in the filming of *Time-Flight* (1,1)

35 See 33 Down

37 See 33 Down

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION


BERNARD S PETER D
O E OAPS M O E
SCARMAN A W REBEL
T P I N COIN O T
O E N A E N ANT A
CARMEN S I A M
K S S STAFF TROY
H S A R H N
SCREAMOFTHESHALKA
O P N I D N
ANNE ATMOS C L B
E S A N KARELA
S THO R N M L O M
A H WARE A I N B
CLIVE N R GUBBAGE
H R U SVEN R R
S DRIVE A ARCADIA

LAST ISSUE'S PRIZE WORD: **GERONIMO**

WIN!

THE COMPLETE SEVENTH SERIES DVD!

The latest episodes of *Doctor Who*, starring Matt Smith as the Doctor, are to be released on DVD and Blu-ray by the BBC on 28 October. As well as 15 episodes, the box set features a host of supporting extras including previews, commentaries and behind-the-scenes specials. The DVD set is priced £51.05 and the Blu-ray is £57.18, and we have **FIVE** DVD sets to offer to the readers who can complete the prize crossword and rearrange the letters in the squares to form the surname of an actor who made a cameo appearance in *The Name of the Doctor*.

Phone **09011 542 232** to enter, or post your answer to the address on the opposite page, starting with: "THE DOCTOR HAS A SECRET HE WILL TAKE TO THE GRAVE. IT IS DISCOVERED."

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 17 October and close at midnight on 13 November 2013. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page. Postal entries must reach us by 16 November.

BBC
DOCTOR WHO
THE COMPLETE SEVENTH SERIES
12

WOTCHA!

The page that has a sting so fierce it could do an elephant in five seconds.

BY THE WATCHER

A History of Doctor Who in 100 Objects…

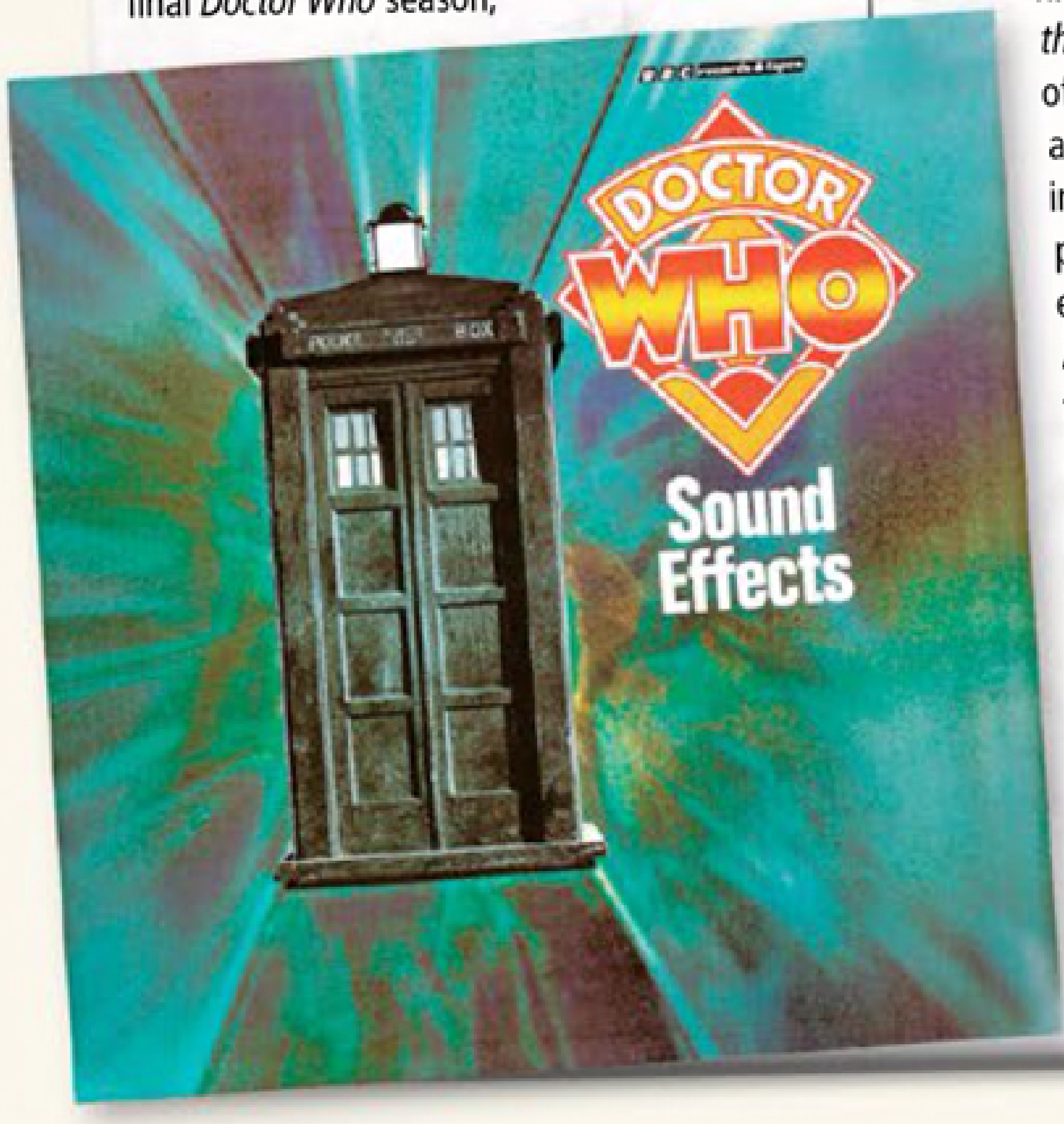
#37

A FISTFUL OF SWARFEGA

Whoever it was who dreamed up AudioGO's 'Vintage Beeb' reissue series is nobody's fool. The nostalgia market is a potent one, and I'm not in the least embarrassed to declare that I've succumbed. I happily snapped up last year's CD re-release of that seminal 1978 album *Doctor Who Sound Effects*, and now, a year later, I find myself the proud owner of its less celebrated but no less evocative successor *Sci-Fi Sound Effects*, a garishly packaged LP which originally hit the shelves in 1981 and offered up a rich selection of zaps, bongs, bleeps, squelches and background atmospheres from Tom Baker's final *Doctor Who* season, as well as from the contemporaneous universes of *Blake's 7*, *The Hitch-Hiker's Guide to the Galaxy*, and, last and probably least, the BBC radio series *Earthsearch*.

'Special Sound', it was always called in the closing credits. And that feels entirely appropriate. The weird and wonderful sonic marvels cooked up for *Doctor Who* over the decades by magicians like Brian Hodgson and Dick Mills were, and remain, undeniably special. There's something uniquely evocative about a sound effect: once heard, it's never quite forgotten. And we're not just talking about big hitters like the TARDIS dematerialisation noise, or the ever-evolving blasts emitted over the years by the Daleks' weaponry: there are countless other special sounds which, ephemeral and story-specific though they might be, have wormed their way into our ears and are destined to remain there for life. I'm sure you have plenty of your own. Being of a certain age, I suppose a lot of mine hail from the 1970s: the lightning-zap 'Pyeeeow!' dealt by Lupton and his eight-legged chums in *Planet of the Spiders*; the whispering maelstrom of pops and crackles signalling the approach of the antimatter monster in *Planet of Evil*; the muted 'picka-pocka-picka-pocka' of the door entry coders in *The Robots of Death*. And that's before we even get to the noises immortalised on those BBC sound effects albums, with their endearingly muffed-up track titles like 'Dalek Hatching Tanks on Skaros' and 'The Central Control Room In Exillon City': the former a symphony of grisly grunts and sibilant slurps famously created by Dick Mills pitch-bending the sound of his own hands mucking about with a dollop of Swarfega cleaning gel, and the latter an eccentric collection of honks and beeps which, divorced from any visual reference, sounds like nothing so much as a clown's car trundling slowly around a circus ring. But hey, let's not diss the din in *Death to the Daleks*, a serial which proves as deftly as any that a brilliant sound effect can make a world of difference when selling a ropey visual: it's the majestically sonorous echoing boom, not the iffy polystyrene model, which ensures that the beacon atop the Exxilon City looms so apocalyptically over the scurrying mortals below.

Clever Lupton!



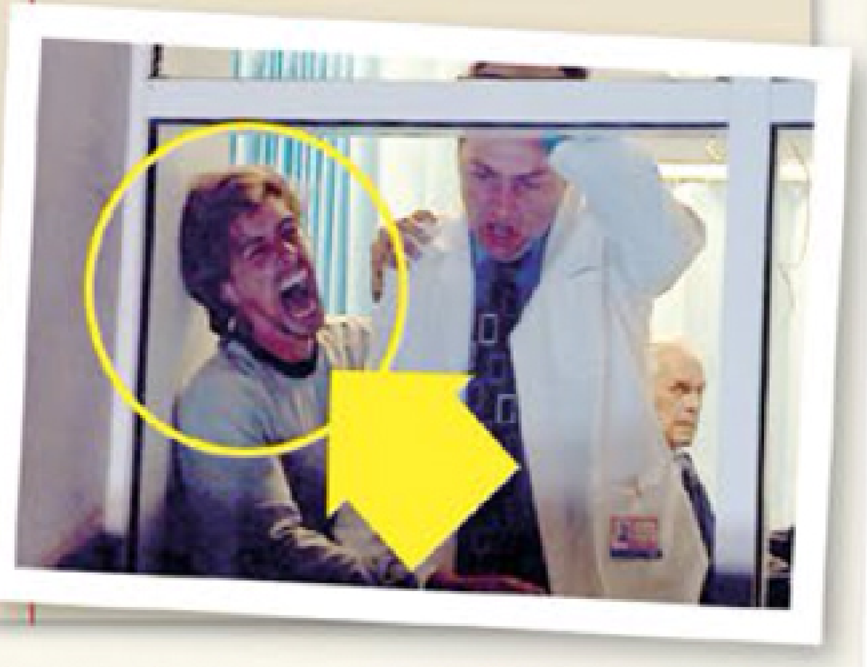
From the banshee scream of the Drashigs to the ambient throb of the Krotons' Dynatrope, and from the whine of the Varosian Gee-Jee Fly to the clunk-whirr of the doors in the original Dalek city (a sound effect so irresistibly perfect that it crops up repeatedly over the next few years, and not only in Dalek stories), every era of *Doctor Who* is awash with sounds that are special. Sounds which evoke whole planets, whole histories, whole paradigms. When resurrecting *Doctor Who* a decade ago, Russell T Davies and Phil Collinson knew all this. It wasn't just that they recognised the importance of ensuring that the TARDIS and the sonic screwdriver sounded right; there was more to it than that. They knew that the distant chime of the Cloister Bell was instant shorthand for 'momentous'. They knew that you couldn't put a price-tag on the tingle that would spread up fandom's collective spine when the familiar electronic twang of the Auton hand-flop was first heard in *Rose*, or when that 'boop-boop, boop-boop' heartbeat first pumped its way aboard the Dalek spaceship in *Bad Wolf*. They knew all of these things, but at the same time they were under no compulsion to bother with them. The fact that they did is simply joyous, and I love them for it. Thanks, chaps.

IN A NUTSHELL: 'Pyeeeow!' (3 blasts).

SUPPORTING ARTIST *of the month*

An actor friend of mine once told me a very funny story about a film he appeared in years ago. The headlining cast included a well-known star whose talents, although formidable, ran a little aground when it came to the art of the understated non-speaking reaction shot. After a couple of takes, the director – also a big name in the movies – called my friend to one side and confidentially enquired, "Here mate, you've done Shakespeare and that – d'you think he's overdoing it a bit?" With that in mind, join me now at approximately 8:10 in that fine episode *Smith and Jones*, where the pitfalls of 'overdoing it a bit' are pitilessly laid bare by the amazing Mr Jamiroquai Man. While some of the Royal Hope Hospital's patients are staring out at the lunar surface in stunned disbelief, and others are venturing the odd scream or two, Mr Jamiroquai Man goes for broke, clawing dementedly at the hapless medic beside him as he bares his teeth in a rictus grimace and emits a silent howl of existential despair which leaves Edvard Munch on the nursery slopes.

There's no doubting the commitment and integrity of this mighty performance, but even if you haven't done Shakespeare and that, you might conclude that he's overdoing it a bit.

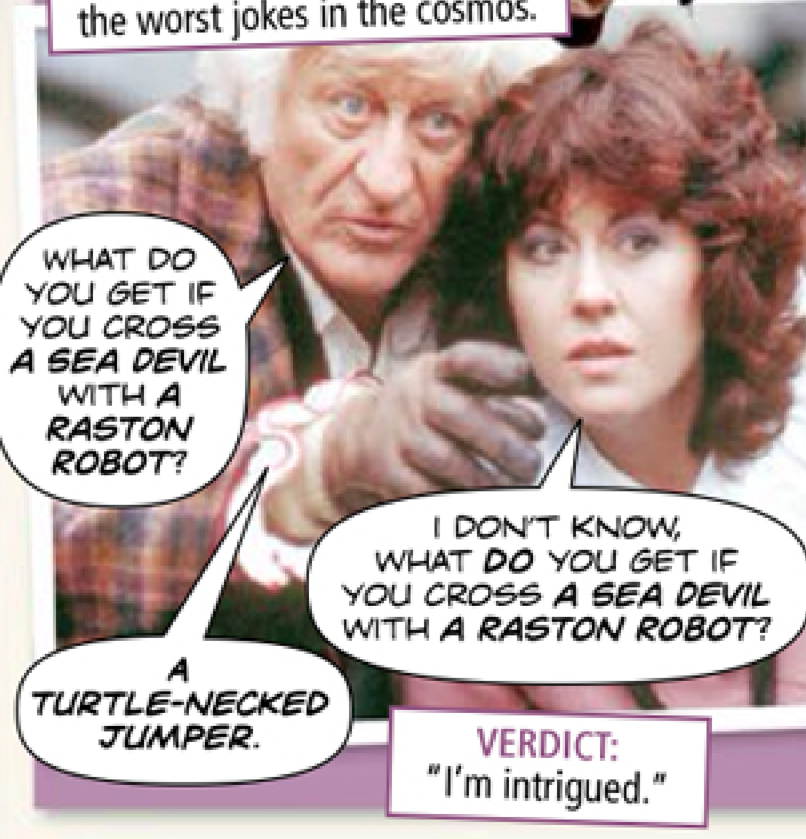


TOP TEN BOYBANDS

NEW KIDS ON THE BOK
WESTERLIFE
EAST SEVATEEM
THE MEDDLING MONKEES
ONE DALEKTION
FAKE RAT
'N SYNC OPERATOR
MARSHBOYZ II MARSHMEN
RIGHT SAID ROMANA
COMMANDER MILLINGTON VANILLINGTON

WHAT A LOAD OF RUBEISH

The blinking brainiac analyses the worst jokes in the cosmos.



WHAT DO YOU GET IF YOU CROSS A SEA DEVIL WITH A RASTON ROBOT?
I DON'T KNOW, WHAT *DO* YOU GET IF YOU CROSS A SEA DEVIL WITH A RASTON ROBOT?
A TURTLE-NECKED JUMPER.

VERDICT:
"I'm intrigued."

THE *Six Faces* OF DELUSION

Since we're talking about *Doctor Who*'s sound effects: which five of the following facts make all the right noises, and which one sounds the wrong note?

Answer revealed at the bottom of the page.

1. The Vardans in *The Invasion of Time* don't just look like tin foil: they sound like it too. Dick Mills made their shimmering noise by rustling a six-foot strip of baking foil.
2. The Drashigs in *Carnival of Monsters* have the voice of effects designer Brian Hodgson, who screamed repeatedly into a microphone before distorting the results.
3. The bleep of Colonel Crichton's UNIT HQ intercom in *The Five Doctors* is the startup sound of a BBC Micro computer.
4. In the early 1980s, tracks from the *Doctor Who Sound Effects* LP were regularly used in the ITV children's shows *Rainbow* and *Danger Mouse*.
5. The prolonged and preposterous sound effect which emanates from the TARDIS console in *The Horns of Nimon* was originally the sound of Major Bloodnok's stomach in the classic BBC radio comedy *The Goon Show*.
6. Victoria's amplified screams in *Fury from the Deep* were not performed by Deborah Watling, but by assistant floor manager Margot Hayhoe, who received an extra fee for her trouble.

ANSWERS: It's Elliot Northover from *The Hungry Earth* and *Cold Blood* on the Time-Space Visualiser. **The Six Faces of Delusion:** The naff noise is number 5. It's a popular fan myth, but Bloodnok's stomach is actually a completely different effect; the Nimon noise was new-minted. The other five facts are sound.

NEXT ISSUE...

THE DAY OF THE DOCTOR

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